

A Multimodal Semiotic Analysis of University Branding Posters and Films

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To Indonesia

Only a small elite of experimenters is allowed to break the rules – after all, breaking rules remains necessary to keep open the possibility of change.
(Kress and Van Leeuwen, 1996, 2006, p. 3)

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Abstract

Multimodal studies motivated by Systemic Functional Linguistics have grown in interest and reach in the millennium, with contributions at the theoretical and methodological level extending across an increasing array of semiotic modes. This thesis drew on developments in tools for multimodal analysis applied across 'multi' modes in the broad field of advertising. Specifically, the advertising in the study refers to university brand marketing, more specifically the brand marketing products of posters and short films published by the three public universities in South Australia, The University of Adelaide (UofA) Flinders University (Flinders) and The University of South Australia (UniSA).

The primary tools for analysis were Baldry and Thibault's (2006) Multimodal Transcription and Text Analysis, and O'Halloran and colleagues' (2013) Multimodal Analysis for Critical Thinking software package. These analytic tools were supplemented by developments in the study of other modes of meanings, including the work of Van Leeuwen (2011) on colour and Machin (2010) on music. The study also used the notion of intermodality, to consider how different modes work together in complementary ways to enhance the meaning making potential available to them separately. A detailed description, analysis and interpretation of the contribution of each semiotic mode used in the posters and films was undertaken, namely of the written language, spoken language, static images, moving images, static typography, kinetic typography, sound and colour, including how they were integrated intermodally.

The study aimed to understand how the meanings in the posters and films were created from a multimodal perspective. It highlighted the vast range of meaning making resources at the disposal of the producers of these artefacts, and how the potential was actually realised in a small number of motifs which could be linked to each institution and its identity. The films had more resources to work with and with the use of these additional semiotic modes they had greater interpersonal potential to reach a target audience. There was also evidence of intermodal complementarity, or the relations of meaning between modes.

The result of the study provides evidence that university brands are created from a combination of modes in their advertising posters and films. The modes feature consistently in the university brand artefacts to communicate the vision and mission relevant to a current strategic plan. The study also reveals that the university logo is a more permanent identity of a university, from which a brand originates.

Keywords: multimodal analysis, static multimodal texts, dynamic multimodal texts, modes, affordance, university logo, university slogan

Statement

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due references has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of The University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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Date: 24 November 2020

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CHAPTER 1

INTRODUCTION

This thesis is an exploration of the meaning making processes in university brand artefacts in South Australia. These products are in the form of advertising posters and films that have been placed in the public domain by three public universities, namely The University of Adelaide (UofA), Flinders University (Flinders) and University of South Australia (UniSA). The study works from the perspective that these artefacts were produced to make meanings for each university's brand that reflect the identities, values and missions unique to each institution, as well as to attract and recruit new students. The research is informed by the theories of Systemic Functional Linguistics (SFL) and Systemic Functional Multimodal Discourse Analysis (SFMDA) and their developments into analytical tools for the data analysis of various types of multimodal texts.

1.1 Rationale of the study

Publications of brand products are now commonplace in university marketing strategies, suggesting that brand building efforts are worthwhile (Bennet & Ali-Choudhury, 2009). The value of university branding is in its role of supporting institutional survival by informing stakeholders about a university's performance (Watkins & Gozenbach, 2013). It also provides consumer choice in the marketplace, being one of the considerations for prospective students to determine their university selection for further study (Tas & Ergin, 2012). The reliance of universities on brand marketing is related to the financial challenges they face increasingly in the 21st century and their efforts to attract more students, and hence to increase funding and ensure survival.

In Australia, university advertising for marketing purposes has only been developed in the past thirty years. It has been understood as a response to the important changes in tertiary education policy in the late 1980s. The Dawkins 1988 Policy Statement argued that in order to increase the number of university graduates, the country needed fewer but larger institutions to enhance the system's adaptability, effectiveness and capacity. Therefore, funding for universities should not rely solely on the Commonwealth Government, but also on contributions from alternative sources such as state governments, endowments/donations/bequests, commercial activities, investment income and what was called the Higher Education Administration Charge (Dawkins, 1987, pp. 75-84). This policy has increased the

pressure on the universities to attract and recruit students in an open marketplace. They engage in this process by advertising themselves in competition with each other. Marketing departments are now important units within all Australian universities, charged with producing and implementing advertising campaigns to persuade potential students to enrol. Each may approach the task in diverse ways, but each strives to cast itself as different as special in some ways, providing unique programs, products and/or experiences. Their essential purpose is therefore a generic one: to create a brand and to persuade stakeholders in the community of the relevance and desirability of the brand with reference to stakeholders' own interests.

Accordingly, each university attempts to create and then to market that brand. The brand is manifested in the range of products made available in the public domain. They are often found as advertising posters found in public spaces such as on bus shelters, the back of buses, tram wraps, and billboards. In the form of advertising films, they are screened prior to movies in local cinemas, on local TV broadcasts during prime-time commercial breaks, and on YouTube advertisements. The study proceeds from the view that university branding posters and films are artefacts that come in attractive packages for public viewing. In these public presentations, they employ a combination of semiotic resources, namely written and spoken languages, still and moving images, static and kinetic typography, sound and colour. These artefacts are a potentially rich source of data for multimodal analysis and constitute the dataset for the study.

1.2 Significance and contribution of the study

The significance and contribution of the study is in two areas: firstly, in the detailed analysis and interpretation of multimodal data and, secondly, what this kind of analysis can reveal about these university branding artefacts currently used by the three public universities in South Australia.

This study is underpinned by SFL (Halliday & Matthiessen, 2014), a functional linguistic tradition with a focus on written and spoken language. In more recent times SFL's standing as an integrated platform for theorizing a relationship between meaning and structure in language has facilitated further theorisation between meaning and form in other semiotic systems. SFL is an applicable theory that has been expanded into further theorisation, enabling an understanding of semiotic systems beyond language. This has been the platform for the rapid expansion, extension and elaboration of SFL-motivated work in multimodality.

Major pioneering work in the application of SFL principles and analyses to semiotic modes other than language include the work of O'Toole, *The Language of Displayed Art* (1994) and Kress and Van Leeuwen's *Reading Images: The Grammar of Visual Design* (1996, 2006) which both develop an SFL inspired model for the understanding of still images and fine art. Since then, the development of the application of SFL theory into diverse modes of meanings has continued to grow. For example, these seminal works in multimodality have been the inspiration for the development of understanding in diverse systems of meaning, such as sound and music (Van Leeuwen, 1999; Machin, 2010), colour (Van Leeuwen, 2011), and typography (Van Leeuwen, 2006).

One specific examination in this study deals with the use of logos in university branding artefacts. Logos are tangible representations that serve as distinct visual signatures to identify and differentiate brands, products, and organizations from others. They are created through a process involving social identity, ownership, and origin (Lee, 2011). An SFL-based framework to analyse meanings in logos has been developed by Johannesen (2017).

The developments of SFL into frameworks to analyse semiotic modes other than language are known by different overarching terms, including Multimodal Social Semiotics (Unsworth, 2008), Multimodal Discourse Analysis (Kress, 2010b), Systemic Functional Semiotics (Martin, 2016) and Systemic Functional Multimodal Discourse Analysis (O'Halloran, 2008). The latter has been adopted for use in the study, tempered with the understanding that this label is not universally used or accepted. In this emerging field of study, it is acknowledged that a single label will not satisfy all. The developments incorporate rapid technological advances made in different parts of the world by different researchers and research groups with differing agendas.

In essence, university branding artefacts are persuasive texts. In this study, university posters and films are viewed as multimodal texts. Posters are static multimodal texts that very often integrate image and language to create their meanings. Films, on the other hand, are dynamic multimodal texts that integrate image, language, and additionally sound into their meaning making potential. To understand how these three different semiotic systems are integrated, it is important to understand how each is working independently and then to attempt to show how these distinct systems are integrated and complementary within these multimodal texts. To understand the meaning making processes in both types of multimodal data, the study uses two separate resources:

- Baldry and Thibault's Multimodal Transcription and Text Analysis (2006) (hereafter MT)
- O'Halloran et al.'s. Multimodal Analysis® for Critical Thinking (2013) (hereafter MMA)

Whilst both tools have been developed using SFL principles, they are operated in different ways. Baldry and Thibault's multimodal transcription resource has been developed for a manual approach. O'Halloran's software package operates with computer application software. At the time of writing, the application of these tools in published multimodal studies has been rare; there are none which use both. This study uses both tools to analyse and interpret both static and dynamic multimodal texts.

Another significance of the study relates to content. The marketisation of higher education institutions has led to the concept of branding, which has been recontextualised from the field of management into the field of university promotion (Waeraas & Solbakk, 2009, p. 449; Jevons, 2006; Temple, 2006; Waeraas & Solbakk, 2008). University branding activities involve tertiary institutions announcing their existence, their programs and their activities to the public. This has become common practice globally in higher education institutions (Bunzel, 2007; Chapleo, 2007, 2010, 2011a, 2011b; Muntean, Cabuleaz, & Danuletiu, 2009; Waeraas & Solbakk, 2009). Research into this phenomenon has been relatively limited (Chapleo, 2007, 2010, 2011a, 2011b; Hemsley-Brown & Goonawardana, 2007) and has focused for example, on the role of websites (Opoku et al., 2006), on the role of heritage (Bulotaite, 2003), the emergence of brand identities (Lowrie, 2006) and harmonisation within brand architecture (Hemsley-Brown and Goonawardana, 2007). Most of this research has been conducted in the field of marketing studies and in the contexts of Europe, Asia and America. University branding activities in Australia, however, remain underexplored, with no studies working from the vantage point of SFL inspired multimodal analysis.

1.3 Scope of the study

Marketing has become an essential and important aspect of universities in recent years in Australia and the scope of the study is to examine in detail how this is organised and implemented in the setting of South Australia. The study is located in South Australia and examines the marketing activities of its three public universities, namely UofA, Flinders, and UniSA. The three universities are three higher education institutions with distinct profiles, histories, missions and identities (see Table 1.1). Their essential

and defining characteristics are outlined in the Strategic Plans of each institution and are communicated publicly via marketing activities which aim to represent the individual messages, identities and values of each institution. Strategic Plans are traditionally linked with their key author, the incumbent Vice-Chancellor of the institution. The Strategic Plan is her/his blueprint for future directions based on current activities, strengths and forward planning within local, national and international contexts. These plans are developed in consultation with a range of stakeholders, but they are most clearly identified with the current Vice-Chancellor.

Table 1. 1: Statements of vision and mission of UofA, Flinders and UniSA

Institution	Period of Strategic Plan	Vision	Mission
UofA	2013-2023	To prepare for South Australia young leaders shaped by education rather than by birth or wealth.	Drawing strength from its founding values as it fulfils its future research and teaching aspirations.
Flinders	2015-2025	To become internationally recognised as a world leader in research, an innovator in contemporary education, and the source of Australia's most enterprising graduates.	Changing lives and changing the world.
UniSA	2013-2018	To be a leading contributor to Australia having the best higher education system in the world, supporting the world's best educated and most innovative, cohesive and sustainable society.	Educating professionals and citizens to the highest standards; creating and disseminating knowledge; and engaging with communities to address the major current issues.

Established in 1874, UofA is the oldest university in the State. It was founded with the following goal:

To prepare, for South Australia, young leaders shaped by education rather than birth or wealth in a settlement free of old world social and religious inequalities.

This same goal was included in university's Strategic Plan for the period 2013 to 2023, The Beacon of Enlightenment. This Strategic Plan has been interpreted within the institution to create a marketing campaign entitled Seek Light, highlighting the ideal of the discovery of new knowledge.

Flinders was originally planned as an extension of UofA before it gained independence to operate as a university in its own right in 1966. In its 50th anniversary year in 2016, the university released a marketing campaign entitled Go Beyond. The university is named after Matthew Flinders, a famous South Australian explorer of the 19th century, and the notion of travelling 'beyond', to new intellectual locations, aligned well as a marketing slogan. The campaign is intended to gain the

public's awareness of Flinders' progress as a public university, including its attempts to be recognised internationally as a strong research institution.

UniSA was created from an amalgamation of distinct tertiary institutions, including the South Australian School of Art, three Teacher Training Colleges, the South Australian Institute of Technology and the School of Mines and Industries. This amalgamation came shortly after the release in 1988 of the key policy documents relating to tertiary education in Australia, the Dawkins Report referred to in Section 1.1. UniSA celebrated its 25th anniversary in 2016, making it the youngest university in the state. In the same year, it launched a marketing campaign titled Study with the Best which emphasised its aim to be a true 'university of enterprise' and its distinction as the university with the best graduate career placement in the state.

These thumbnail descriptions of the three public universities in South Australia offer an introduction to the data. The packages of branding artefacts from each of the three institutions constitute the data set for the study. These branding products comprise a number of posters and films developed under the campaign themes of the three universities, namely Seek Light, Go Beyond and Study with the Best.

1.4 Aims of the study

The study is based on the following premise: each university brand is made public in the form of its posters and films. A multimodal analysis and interpretation of these products will provide evidence of what is central to each brand and also how it wishes to present the brand in the public domain. These products are multimodal texts and the analysis aims to understand what meanings they make, how they purport to engage with their audience, and how they are organised to achieve these purposes.

This premise is of key interest in the study. The general aim of the study is to understand *how university branding works*. Included in this aim are some important issues about whatever stakeholder interests may be perceived to be involved in both the production ('writing') and reception ('reading') of the branding artefacts. Posters and films are produced by the universities based on their values as stated in their Strategic Plan and their Brand Standard. The Brand Standard is a document that provides information on how to use the university's brand elements consistently across its various publication. Brand products are produced within a particular timeframe as a representation of a specific leadership period. Accordingly, marketing teams from each university have a set of intentions prepared for the production and

publication of the brand artefacts. More importantly, these artefacts are designed to serve both branding and marketing purposes. It becomes important that these artefacts have a particular effect for the potential audience. This general aim underpins the study and has been formulated into the following research questions:

1. In what ways do the universities brand themselves?
 - a. How do the universities manifest their brand in posters?
 - b. How do the universities manifest their brand in films?
2. How are the three university brands within the study distinct from one another?
3. What are the capabilities of the tools in facilitating multimodal analysis for static and dynamic multimodal texts?

1.5 Research design

The study is qualitative in nature, aiming at the elaboration of the meaning making processes in the creation of university brands through the use of a combination of modes in university brand artefacts. The understanding of how to conduct the project has come from an initial interest in SFL and then in the development and application of this tradition to the analysis and interpretation of other semiotic modes such as static and moving images, static and kinetic typography, sound and colour. One of the essential aims of the study is to apply the SFL-based multimodal analytic tools to inform the data analysis. These tools offer methods for untangling the integrated semiotic systems within texts utilising more than one mode of meanings. As noted, they are:

- Baldry and Thibault's (2006) Multimodal Transcription and Text Analysis (MT), comprising:
 1. Cluster Analysis (CA) to analyse static multimodal data
 2. Film-text transcription (FT) to analyse dynamic multimodal data.
- O'Halloran et al.'s (2013) Multimodal Analysis® for Critical Thinking (MMA), comprising:
 1. Multimodal Analysis Image Software (MMAI) to analyse static multimodal data
 2. Multimodal Analysis Video Software (MMAV) to analyse dynamic multimodal data.

In this way, the university posters and films are analysed using a combination of manual and computerised SFL-based analytical methods. Both the analysis and the interpretation of the data are made following the SFL principles of metafunction and stratification. Accordingly, these data are understood by examining their situational and cultural contexts as university brand and marketing tools for the three universities

in South Australia. This includes the examination of the distinctiveness of each brand from the three different universities and how they are potentially perceived by various stakeholders.

The applicability and development of SFL into semiotic modes other than language is presented in the next chapter. The chapter will also discuss the concepts inherent in SFMDA, the different types of multimodal texts for analysis and their composition. The chapter will also review the concept of university branding.

CHAPTER 2

CONCEPTUAL FRAMEWORK

SFL is the primary theoretical basis for the study, and it is acknowledged that many other researchers and theorists have described, discussed, explained and applied the SFL model in great detail. On that basis, it is not appropriate to provide another detailed description of SFL or the SFL model of language. Rather, it is more pertinent to discuss those elements of SFL which have particular salience in the field of multimodality and multimodal studies, and which have been developed using SFL foundations.

Using multimodal texts as the core data, the research is an SFL-based multimodal analysis of these texts. Central to the study are the concepts inherent in multimodality. Some key terms, which are fundamental to SFL, are also used in the area of multimodality with some overlap of meaning, but also with some differences. These differences and how they are used in the thesis are discussed to clarify their use in this specific context. It is noted that multimodal studies did not begin with SFL and it is important to begin with an overview of multimodality, its history and the theoretical influences that shaped it before SFL scholars entered this field. A review of research into university branding from marketing studies points to a gap in understanding of the multimodal nature of advertising materials, and the potential of approaching this field using a point of view from SFL-based multimodal studies.

2.1 SFL and its applicability to different semiotic modes

2.1.1 Systemic Functional Linguistics (SFL)

SFL was developed by M.A.K Halliday in the 1950/1960s, resulting in the seminal publication *An Introduction to Functional Grammar* in 1984, and has been extended and elaborated upon in subsequent years by a wide range of academics, all still maintaining some fidelity to the original theoretical principles. One of the central foundations of methodological analysis in SFL is the establishment of text as the key unit of semantic analysis. Halliday and Matthiessen (2014) describe 'text' as any instance of language, delivered in any medium, and easily understood by its users in its context. A text may be as long as a Charles Dickens novel or as short as the single word EXIT on a sign above a door. The key criterion of a text is that it is meaningful in a context. In this thesis the posters and films produced by the three universities are

the texts that constitute the data set for analysis. They have been created as texts that make meanings, for their audiences, in their contexts. The distinction between the context of creation (production) of these texts, and the contexts in which they will be 'read' (interpreted), is important in the present study and will be taken up again in Chapter 6.

This leads to another SFL principle that is crucial to its applicability to multimodal analysis. Texts are meaningful in their context; this is a principle which ties text and context together as inseparable elements of SFL theory. This notion was first developed by Firth in the 1950's and has been a bedrock of SFL work since then. A text's meanings derive in part from the context in which it is produced. This is the function of language or, as Firth describes it, the premise 'language as function in context'. Both the text and context influence each other; they shape each other and bring meaning to each other. In fact, in SFL there are two angles on the context which influence text. One perspective is the context of culture as a general potential, and the other is the context of situation, as the more specific instance. The onion diagram displayed in Figure 2.1 is commonly used to model the stratified manner in which these contexts are tied to the system of language in SFL. The figure also incorporates the distinct variables of field, tenor and mode which constitute the context of situation and how these are tied to the three kinds of meaning, or metafunctions, inherent in all text.

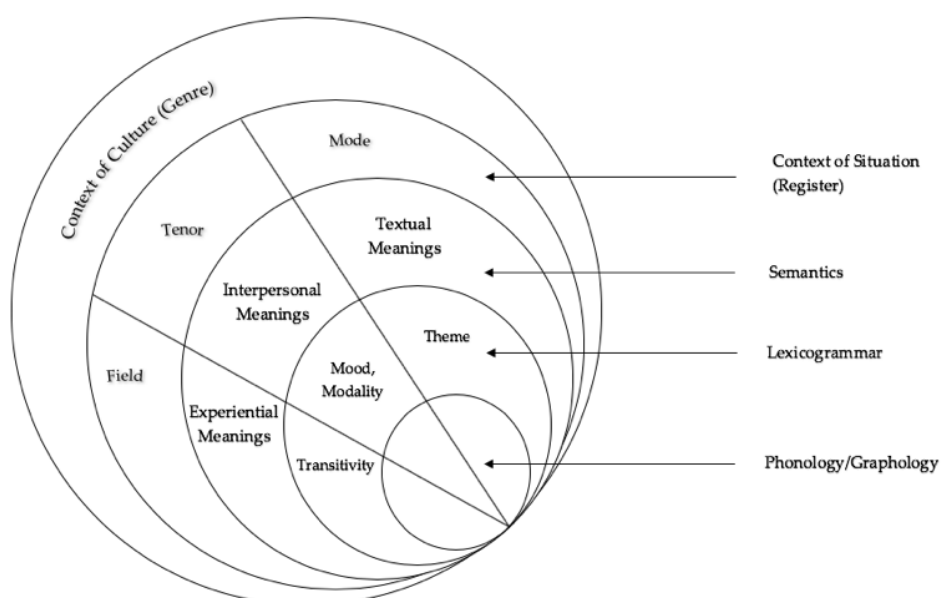


Figure 2. 1: SFL stratal meaning diagram (Halliday & Matthiessen, 2014)

The diagram incorporates these two essential aspects of the SFL approach to modelling language, that is the notion of stratification or different levels, as well as the notion of metafunction, through which three generalised kinds of meaning are discernible in all texts. Stratification in SFL works from the perspective that both the contexts of culture and situation are realised in the meanings of a text (Butt et al., 2012, p. 25). In this way the context is modelled with two levels or strata. Language itself is also modelled as comprising different strata, those of semantics, lexicogrammar and phonology/graphology. According to SFL, the levels within the context and the levels within language are intimately related, so that there is a binding relationship across the levels.

Figure 2.2 presents the relation of text and context in a more linear format. In this model, the authors suggest that contexts exist at the extralinguistic level and are realised in text at the linguistic level.

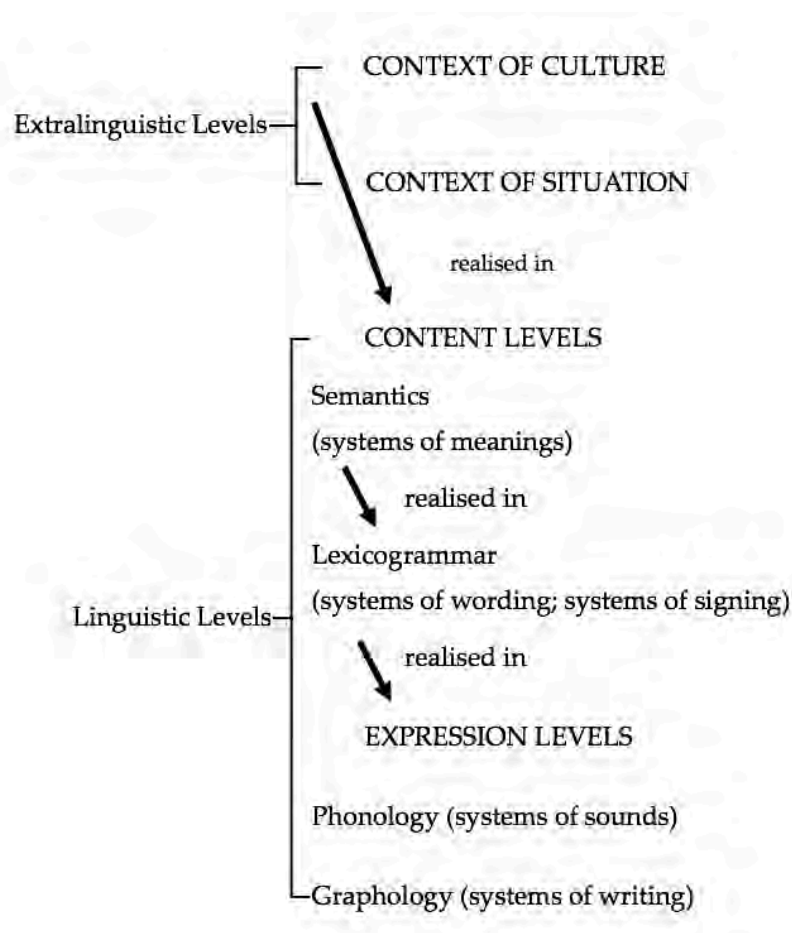


Figure 2. 2: Text context relation in linear format (Butt et al., 2012)

Both the context of culture and the context of situation can be understood in relation to the multimodal data set to be investigated in this study. The context of culture is the broad cultural context in which texts such as institutional promotional posters make sense. Prior to 1988 in Australia at least, the posters examined in this study might not have made much sense to a public audience if they were mounted in bus shelters. They would not have been meaningful. Australian universities were publicly funded with little or no motivation to advertise programs or places to prospective students, so universities simply did not need to advertise or promote themselves. However, at the time of writing in 2019 it is now a cultural reality that universities compete with each other for students, because students pay fees, which to some extent are the lifeblood of the universities. Accordingly, prospective students and the public understand university advertising more broadly as a normal part of culture.'

The context of situation is the more immediate context, the more fine-grained context in which texts are meaningful within a range of specific contexts. It is useful to consider the South Australian university branding activities as the immediate context here, wherein the three universities advertise specific programs and aim to brand themselves in the specific environment of South Australia. The more nuanced differences and distinguishing features of the three institutions are made clear in the texts produced to promote each one. These are texts that have meaning within this one specific context, but which might not be so discernible to an audience at a national or international level. For example, the posters and films from UofA clearly brand the institution as rich in tradition. By comparison, the Flinders brand with its logo of Go Beyond aims to resonate with a spirit of adventure linked to the name of the institution. These features are understood and make sense within the specific environment of South Australia; at a broader cultural level or in an international context, where Matthew Flinders and his status as a 19th century Australian adventurer may not be so well known, the implicit links between Flinders and adventure may not be easily made.

2.1.2 Different semiotic modes

The applicability of SFL to the analysis of semiotic modes other than language are credited to its particular characteristics. This has been elaborated by, among others, Martinec (2005), Unsworth (2008), O'Halloran et al. (2015) and Martin (2016). SFL's applicable characteristics include the modelling of language as a semiotic system -- its premise of text in relation to context, which is tied to its conceptualisation of stratification and metafunction.

The primary basis for SFL's applicability is the fact that it views language as one system of signs among many. According to Halliday, language is the fundamental semiotic system; nevertheless, there is acknowledgement within SFL of the potential of a range of systems of meaning other than language. SFL does not claim language as the exclusive sole meaning-making resource. In the past decades, most research was focused on language, whereas the contributions of other meaning-making resources were ignored or 'downplayed' (O'Halloran, 2004). In multimodal studies, Kress (2010b) suggested that language is partial among the many resources for making meaning. This partiality of language in meaning making supposes that all modes in multimodal configurations are treated as contributing to the overall meaning. According to Unsworth (2008), the fundamental principle that language is one of many different interrelated semiotic systems in a multimodal ensemble assumes that the structure of all semiotic systems is related to the meaning making functions they serve within social contexts. This is a clear indication of SFL's strength in contributing to frameworks for the development of multimodal and intersemiotic theory (p. 2).

As noted, one of the essential premises in SFL is the concept of text in context. A text is a piece of language in use; that is, 'language that is functional' (Halliday & Hasan, 1985 in Butt et al. 2012, p. 22). In multimodal studies, Kress (2010b) suggests that the 'threads' in a text are materially diverse, including gesture, speech, image (still or moving) writing, and music (on a website or film). It is a multimodal semiotic entity in two, three or four dimensions. This means that multimodal analysis needs to encompass all modes in any text or text-like entity, with each described in terms specific to its material and historical affordances and in ways consistent across all modes.

Both Martinec (2005) and Unsworth (2008) note that SFL's contribution to multimodality is the notion of stratification and also its theorisation of the relationship between the situational variables within specific social contexts and the generalised kinds of meanings or metafunctions made. Language is the fundamental human resource for making different kinds of meanings; hence, it is also metafunctional, as discussed here and as is evident in the onion diagram. Martinec (2005), Unsworth (2008) and O'Halloran et al. (2015) have noted that the theorisations of both stratification and metafunctions have been adapted to works in modes other than language. For example, metafunctions are evident in Kress and Van Leeuwen's *Reading Images* (1996, 2006) where visual images are seen to make ideational (here labelled representational) meanings, interpersonal (here labelled interactive) meanings and textual (here labelled compositional) meanings.

What is important to note is that as the SFL model has been applied to multimodal texts and semiotic systems beyond language, so the metalanguage and specific terminology used in these new domains have also evolved. O'Halloran, originally a student working with O'Toole, published a book entitled *Multimodal Discourse Analysis: Systemic Functional Theories* (2004). In 2008, she introduced SFMDA or Systemic Functional Multimodal Discourse Analysis as a unified approach, an integration of approaches drawing on SFL for the analysis of discourse incorporating more than one mode of meaning.

The key focus of SFMDA, according to O'Halloran (2008), is the meaning potential of semiotic resources distributed across the different strata in the SFL model; that is, at the levels of context, of semantics, of lexico-grammar and of phonology, as well as the integration of meanings across the different semiotic resources being used, such as language and image (p. 444). SFMDA also focuses on the 'grammatics' of semiotic resources in order to understand the roles of these different resources and the meanings which are constructed from the combination of semiotic choices in multimodal phenomena over space and time (O'Halloran & Fei, 2014, p. 137).

Moreover, SFMDA is not the only term used to cover the field of study that considers multimodal data from an SFL perspective. Unsworth (2008) uses the term Multimodal Social Semiotics in a compilation of work that presented developments related to educational contexts. He argues it is necessary to develop an understanding of the social and pedagogical impact through a research framework that encompasses:

1. The integration of multiple meaning making systems (such as language, image, sound, movement)
2. Multiple 'text' generation devices (such as digital cameras, scanners, computer software),
3. Multimedia authoring systems and multiple communication formats (such as computer screens, iPods, and mobile phones).

Kress (2010b) uses the term Multimodal Discourse Analysis (MMDA) to emphasise the interrelation between ideology and text. He argued that text is the site of emergence of immaterial discourses. In MMDA, the analysis is aimed at 'weaving' together differing 'threads' of various modes within texts into a coherent whole. More importantly, the analysis implicated the producers of the text and the coherence shaped by these 'weavers' of texts. More recently, in a review of SFL history, Martin (2016) uses the term Systemic Functional Semiosis (SFS) to account for the SFL-inspired research developments that include modes other than language. In his work, Martin cited SFL-inspired research that has developed since the 1980s along with the emergence of multimodal discourse analysis beyond static images as observed in research by Martinec (2005) and O'Halloran et al.'s (2015). Martin states that the

major theoretical challenge arising from SFL's application into modes other than language has to do with developing ways of modelling the seamless integration of resources from different modes as they are instantiated in a single text. A number of researchers have worked in this area and developed models of how different modes of meaning are integrated, including Royce (1998), Unsworth and Cleirigh (2014) and Painter, Martin and Unsworth (2013). These are examined in more detail in Section 2.3.3.

2.1.3 Research in Systemic Functional Multimodal Discourse Analysis (SFMDA)

SFL-inspired research into modes and multi-modes other than language began with the work of O'Toole's *The Language of Displayed Art* (1994) quickly followed by Kress and Van Leeuwen's *Reading Images* (1996, 2006). O'Toole's (1994) interest was in analysing works in fine art, including painting, sculpture and architecture, through an SFL lens. This work marked the first time that SFL principles were used to describe, analyse and interpret semiotic systems beyond language. Works of art, he argued, are a source of an ongoing dialogue, always open to new insights depending on the viewer. Nevertheless, this openness to interpretation is not infinite and the metafunctional analysis facilitated by SFL aimed to contribute to knowledge about works of art and to adjust the norms by which they were conventionally evaluated (p. 31). O'Toole also argued that a semiotic approach provides a lens for viewing works of art, either directly or indirectly, by engaging with the work itself, and that it offered a less partial and specialised view. His work aimed to reduce the degree of specialism in talking about art, and to empower all art lovers to be able to be a part of the discourse concerning individual works. A semiotic approach, he argued, offers a useful pathway to understanding different art forms. In the first place, such an approach begins with the text, the artwork itself, viewed with its structures and textures. Beyond this, it analyses art as a text systematically, using a replicable method that is explicit both theoretically and methodologically. Most importantly, O'Toole proposed that such an approach located art as cultural practice, so that all works of art were understood as instances of cultural practice, clearly tied to the culture in which they were created.

Kress and Van Leeuwen's *Reading Images: The Grammar of Visual Design* (1996, 2006) was another essential contribution to the field of multimodality. Based on SFL principles, it detailed how language and image work together to make meaning. The 'grammar of visual design' is based on the analogy that if the grammar of a language

describes how the words combine in clauses, sentences and texts, then the 'visual grammar' describes how visualised elements such as people, places and things combine in visual 'statements' of greater or lesser complexity and extension (p. 1). The adoption of a metafunctional approach from SFL provides evidence of how the visual, as a semiotic system, is comparable to other semiotic modes in fulfilling representational, interactional and communicational requirements that can be described as parallel to SFL's ideational, interpersonal and textual metafunctions (p. 41-42).

In addition to these seminal studies, a number of others are important in the deployment of SFL understandings into modes other than language. They can be understood as applying the conceptual and descriptive architecture of language to different semiotic modes. Although they apply SFL principles to semiotic modes other than language, they are not necessarily work on *multi*-modes, as some are focussed on a single mode. These studies are recognised as key to the application of SFL to understanding and analysing semiotic modes beyond language. The review provided here is of those that are of particular relevance to this study.

Van Leeuwen (2006) proposed that as a result of advances in technology, written language should be presented as new writing. He then argued that this new writing, or typography, should be analysed and evaluated multimodally, rather than linguistically. He made the case for typography as a semiotic mode which is systematic, multimodal and has the capacity to realise ideational, interpersonal and textual meanings via its distinctive typographic features such as its weight, expansion, slope, curvature, connectivity, orientation, and regularity.

Sound and colour are two important semiotic modes that are part of the construction of various multimodal texts. Both sound and colour are proposed as semiotic resources, in that they are seen as sources of meanings which have developed over time by looking at 'what people have said and done with colour' (Van Leeuwen, 2011, p. 2) and 'what people say with sound and how they can interpret things with sound' (Van Leeuwen, 1999, p. 4).

This study draws on research into sound from Van Leeuwen (1999), whilst acknowledging other work for example Callaghan and McDonald (2002), Caldwell (2010), and Martinec (2019). It explores the common ground between speech, music and sound and their potential integration in meaning making. In doing so, he considers speech, music and sound to be semiotic resources, each of which has meaning making potential. Sound, he argues, cannot be approached in quite the same way as the modes of language or of images. Sound is partly medium and partly

mode and has not attained the levels of abstraction and functional structuration that written language and image have reached (p. 192).

Both Kress and Van Leeuwen, but principally the latter, have provided both theoretical and practical input in relation to colour (Kress & Van Leeuwen, 1996, 2006; Kress & Van Leeuwen, 2002; and Van Leeuwen, 2011). Colour is discussed in *Reading Images* (1996) as a postscript when commenting on its role in a painting by a ten-year-old girl. In a later work (2002), the possibility of establishing colour as an independent semiotic mode is discussed in more detail. To this end, Kress and Van Leeuwen (2002) suggest that colour is metafunctional, describing each metafunction as follows:

1. The ideational function of colour, for example, denotes specific people, places, things and more general ideas,
2. The interpersonal function uses colour to impress or intimidate through 'power dressing', to warn against obstructions and other hazards and to subdue people,
3. The textual function distinguishes between different sections in a building, for example, using different colours or uniting sections by using similar colour.

Colour realises the three metafunctions simultaneously, but it *may* not always fulfil all three of these functions. Instead, Kress and Van Leeuwen (2002) suggest that:

[M]aybe colour is a characteristic mode for the age of multimodality. It can combine freely with many other modes, in architecture, typography, product design, document design, etc., but not exist on its own. It can survive only in a multimodal environment (p. 351).

There is some equivocation regarding the status of both sound and colour. Given that both are integral in the data set for this study, they are treated as independent modes and are analysed in the same way as the other semiotic modes alongside which they create meaning. In the study, the sound element is evident in the spoken language and in the instrumental music in the films. The colour element is found in the images and in the typography. Detailed analysis of colour and sound as sources of meanings is provided in Chapters 4 and 5.

SFMDA was developed in response to the challenges of modelling the functionality and the meanings inherent in semiotic resources other than language. The aim has been to map the orchestration of meaning making within and across semiotic resources that include a combination or integration of different modes (O'Halloran, 2008, p. 445). To date, research using SFMDA principles continues to develop in response to contemporary communicative forms and there are now a growing number of studies and research which foreground different aspects of multimodality.

In educational contexts, multimodal studies have been useful in facilitating the exploration into many aspects of pedagogy, including teaching learning materials (for example Unsworth, 2001; Unsworth, 2014; Tan & Guo, 2009; Derewianka & Coffin, 2008), the discourses related to teacher-learner interactions (for example Thwaite, 2015; Roberts, et al., 2008; Feez, 2008) and curriculum documents (for example Jewitt, 2008).

One of the virtues of multimodal analysis is the fact that it can facilitate empirical research on contemporary culture. For example, multimodal analysis has been conducted on sources of data such as comics (Ni, 2011) and T-shirts (Caldwell, 2016; Caldwell, 2017). Exploration in the potential of multimodal meaning making began with the advent of computers. Early work was on the analysis of visual and textual modes in CD ROM programs (Callow & Zammit, 1998). Studies have also explored websites as a source of data including news reports (Caple, 2008; Knox, 2008; Djonov & Knox, 2014; Van Leeuwen & Djonov, 2013). More current research in relation to multimodality and the internet includes the exploration of images and language in social media such as images in Instagram posts (Zappavigna, 2016) and discourses on building affiliation in Twitter (Zappavigna, 2012; Zappavigna, 2014). Multimodal analysis has also been useful in big data mining from online media, resulting in the understanding of the recontextualisation patterns in the use and re-use of language and image across online media, for example coverage about violent extremism in Tan et al. (2018), and Wignell et al. (2017; 2018).

The emergence of multimodal studies in dynamic data such as film has emerged over the past decade. Studies in relation to film revolve around establishing terminology and concepts for elements in dynamic text. For example, while this study uses the term dynamic text, other references to this type of data include film (O'Halloran, 2004), filmic text (Pun, 2008), and kineiconic texts (Burn & Parker, 2001). Initial work in dynamic texts did not always focus on the interrelation between language, image and sound; some focused on one or the other such as the visual (O'Halloran, 2004), or music (Pun, 2008). Work on dynamic text that considers the simultaneous meaning making potential of language, image and sound has been conducted mostly in relation to short clips such as advertisements in political discourse (Miller, 2015) and tobacco advertisements (Comunian, 2011). Intermodal relations in film emerged later, such as in Wildfeuer (2017). More recent research has begun to explore different elements for making meaning such as applying the linguistic resources of the appraisal system to the movements of actors in an animated movie (Ngo, 2018).

Regardless of the content or topic being examined, an increasing number of studies have developed analytical methods as part of the work. Included here are the tools

produced by Baldry and Thibault (2006) and O'Halloran et al. (2013). Moreover, new conditions and data have required adaptations and have led to the creation of new tools in different domains. For example, Painter, Martin and Unsworth (2013) elaborate on the meaning-making potential specific to the narrative in children's picture books, based on the work of Kress and Van Leeuwen (1996). Machin (2010) extends Van Leeuwen's framework on his book *Speech, Music and Sound* (1999) to develop a framework to analyse popular music through image, sound and text. This work provides an integrated approach to understanding music related artefacts such as album iconography. It includes the images, the typeface and the colours of CD covers, as well as juxtaposing the moving images, melody, sound qualities and the lyrics in particular music videos. A different example is Cheong's (2004) method specific to the systematic analysis of print advertisements. Although Unsworth and Cleirigh's (2014) research was aimed at describing science textbooks, it resulted in a useful framework of intermodal relations between language and image in school textbooks in general. This framework was also used to understand the language image relations in any static text. Other work includes a framework for understanding logos (Johanessen, 2017). All of these works have been based on common SFL foundations, but they differ from one another in the degree of adherence to the principles of SFL theory.

2.2 Multimodality

A detailed account of the concept of multimodality as understood in various disciplines is provided in *Routledge handbook of multimodal analysis* (Jewitt, 2014) and includes a *Glossary of Multimodal Terms*, developed as part of the MODE initiative, Institute of Education, UK, available at <https://multimodalityglossary.wordpress.com/>. Multimodality is an interdisciplinary approach based on the premise that communication and representation do not only involve language, but also other forms of meaning making – for example image, gesture, gaze, posture, and more importantly their relationships (Jewitt, 2014; Kress, 2010a). Multimodality attends to the full repertoire of resources that people use to communicate and represent phenomena and experiences including speech, sound, gesture, gaze, body posture and movement, writing, image and so on (Jewitt, 2014). According to Kress (2010a), multimodality is 'the normal state of human communication'.

Jewitt (2014) proposes that multimodality is built on the following interconnected theoretical assumptions:

1. Multimodality assumes that representation and communication always draw on a multiplicity of modes, all of which contribute to meaning. It focuses on analysing and describing the full repertoire of meaning making resources that people use (visual, spoken, gestural, written, three-dimensional, and others, depending on the domain of representation) in different contexts, and on developing means that show how these are organized to make meaning.
2. Each mode in a multimodal ensemble is understood as realizing different communicative work.
3. People orchestrate meaning through their selection and configuration of modes, foregrounding the significance of the interaction between modes.
4. Multimodality assumes that resources are socially shaped over time to become meaning making resources that articulate the (social, individual/affective) meanings demanded by the requirements of different communities.

(pp. 15-17).

A multimodal approach has been chosen as the most useful way in which to understand the brand advertising posters and films that constitute the data in the study. These documents involve language, images, colour, typography and sound. The challenges in understanding how these data work to achieve their purpose include the technical methodological complexities in unravelling the contribution of each mode, the relationships between modes in the meaning-making process, and also the contextual influences that motivate their production in the first instance. A most basic requirement of multimodality and conducting multimodal analysis is to clarify the interpretation of the concept of mode as a phenomenon of which there are many.

2.2.1 Mode

Central to the study of multimodality is the concept of mode, a term common to both SFL and multimodal studies. In SFL, mode is one of the three variables of the situational context, alongside field and tenor¹. Mode, in this sense, is the symbolic organisation which is primarily responsible for organising the part that language plays in social action (Halliday & Matthiessen, 2014). Mode is related to the texturing of information flow from one modality of communication to another (Martin & White, 2005, p. 28).

1. Commonly, the terms field, tenor and mode are capitalised when used in SFL. When used in multimodality it appears that mode is most often used in lowercase. In this study, lowercase has been used consistently.

When considering the context of situation, mode enables the organization of field and tenor. In the specific context of this study, Ideational meanings reflect the field or the content message of brand artefacts, and Interpersonal meanings reflect the tenor or positioning between the makers of the advertising and the potential audience. Textual meanings correlate with the mode, that is the channel of communication through which the Ideational and Interpersonal meanings are made. The function of the mode is to textually organise both of these meaning patterns in the university posters and films to enable the reception of these meanings by the target audience. Halliday and Matthiessen (2014) explain further that in SFL, mode is the role that language and other semiotic systems play in the situation:

1. The division of labour between semiotic activities and social ones (ranging from semiotic activities as constitutive of the situation to semiotic activities as facilitating)
2. The division of labour between linguistic activities and other semiotic activities
3. Rhetorical mode: the orientation of the text towards field (e.g. informative, didactic, explanatory, explicatory) or tenor (e.g. persuasive, exhortatory, hortatory, polemic)
4. Turn: dialogic or monologic
5. Medium: written or spoken
6. Channel: phonic or graphic

(pp. 33 – 34).

Halliday's model was developed in relation to language, but his notion of language as a social semiotic point to his understanding of the potential for the meaning making from semiotic systems other than language. First, the division of labour in posters and films in the study can be described as semiotic activities that involve the roles of language, image, colour and sound in meaning making. The social activities, on the other hand, are the roles of the posters and films in the contexts where they function. Second, in each type of data, namely posters and films, meaning making is the role of the linguistic resource and resources of meanings from other modes. The third point of Halliday and Matthiessen's (2014) description implies that mode enables the unfolding of field and tenor. In this case, the information contained in posters and films is arranged in such a way as to appeal to the public as the recipients of the information. Because most of the posters' and films' contents are information about the university, these are delivered in a monologic turn. (See also Butt, et al., 2012, p. 189). Finally, the two last points in the description are related to each other. Traditionally, mode is 'the channel of communication' – and in SFL, where the focus is on language, mode refers to whether the channel of communication is spoken or written.

In multimodal studies, mode is a term that has been developed from SFL's use of the term. In its use, however, it focuses more on the technical concepts that encompass

other concepts such as medium, materiality and affordance. In the area of multimodality some researchers (for example O'Halloran, 2004; Martinec, 2005; Unsworth, 2008; and Martin, 2016) assert that language is but one semiotic mode. In this sense, language as a meaning-making mode is comparable to other meaning-making modes such as image. Within multimodality, it appears that mode is used synonymously with SFL's definition of a semiotic system. In this way, spoken language and written language are regarded as independent meaning systems, separate semiotic systems. For the purpose of this study, we will conflate the terminology and use semiotic mode as the base term for the distinctive systems to be analysed. In this way, written language, spoken language, still images, moving images, typography, sound and colour are all treated as distinct semiotic modes. One further step is to adopt the use of mode as shorthand for semiotic mode as is consistently used by multimodal researchers.

Kress (2014) defines mode as 'a set of socially and culturally shaped resources for making meaning'. Jewitt (2014) has noted that the definitions of mode continue to be refined and developed. Mode is socially and culturally shaped; and as one of the core concepts in multimodality, the term is fluid and continuously shaped in different ways (Jewitt, 2014, p. 22). Modes of communication develop and change in response to the communicative needs of particular cultures, a process in which new modes are created and existing modes are transformed (Kress, Jewitt, Ogborn, & Tsatsarelis, 2014, p. 52). In this way, mode is understood as an element of a particular culture (Jewitt, 2014; Bateman & Schmidt, 2012) and what is considered a mode in one culture may not hold across cultures, for example:

... the question of whether X is a mode or not is a question specific to a particular community. As laypersons we may regard visual image to be a mode, while a professional photographer will say that photography has rules and practices, elements and materiality quite different from that of painting and that the two are distinct modes.

(Kress, Jewitt, Ogborn & Tsatsarelis, 2014, p. 43).

Bateman and Schmidt (2012) argue that there are challenges in providing definitions for precise investigations into multimodal artefacts in relation to mode. The first challenge is linking the concept of mode with human sensory perception. They suggested that putting too much emphasis on finding the link creates difficulties in finding workable definitions of mode. A useful system developed by Stöckl (2004) shows the link between mode and sensory perception. Figures 2.3 and 2.4 are adapted from Stöckl's (2004) work to illustrate a linear relationship of human perception that mediates the perception of modes. Using these diagrams, it is evident that while modes are perceived through sensory channels, they can be realised in different media, thus creating different medial variants. For example, language can

be presented as a written form in printed media and as speech or spoken language in films. In this work, Stöckl introduces the terms peripheral modes and sub-modes as the consequence of the presentation of modes in medial variants. For example, written language is presented in the peripheral mode of typography and sub-modes that comprise type size, fonts, and so on. Terminology such as peripheral mode and sub-modes overlap slightly with the term mode necessary for the technical operation in the study, and the diagrams are useful in that they resemble, in some ways, the SFL system of choices, and map all the potential which are available in the process of multimodal meaning making. Figure 2.4 includes all of the information from Figure 2.3 on static texts, and adds the channels and medial variants that are only available in dynamic texts.

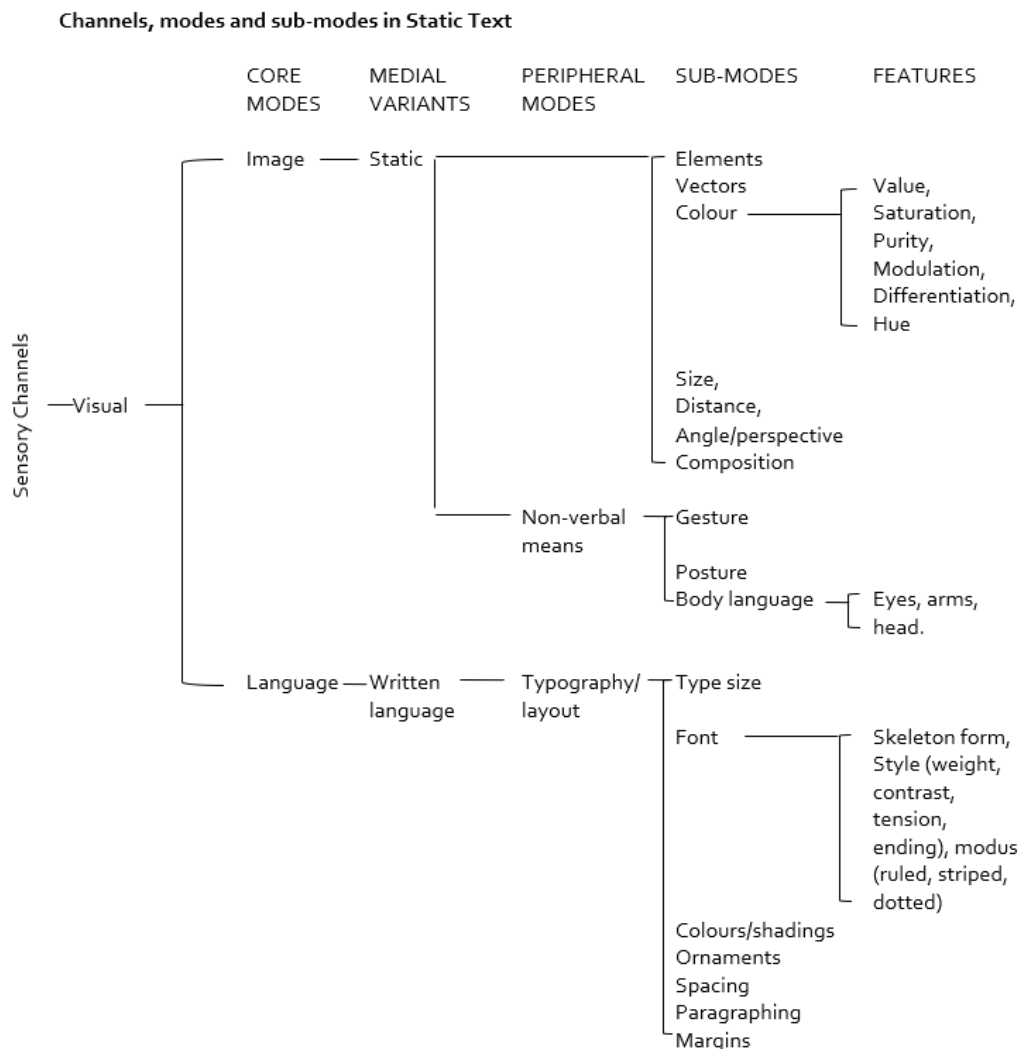


Figure 2. 3: Channels, modes and sub-modes in static text (Stöckl, 2004)

Channels, modes and sub-modes in Dynamic Texts

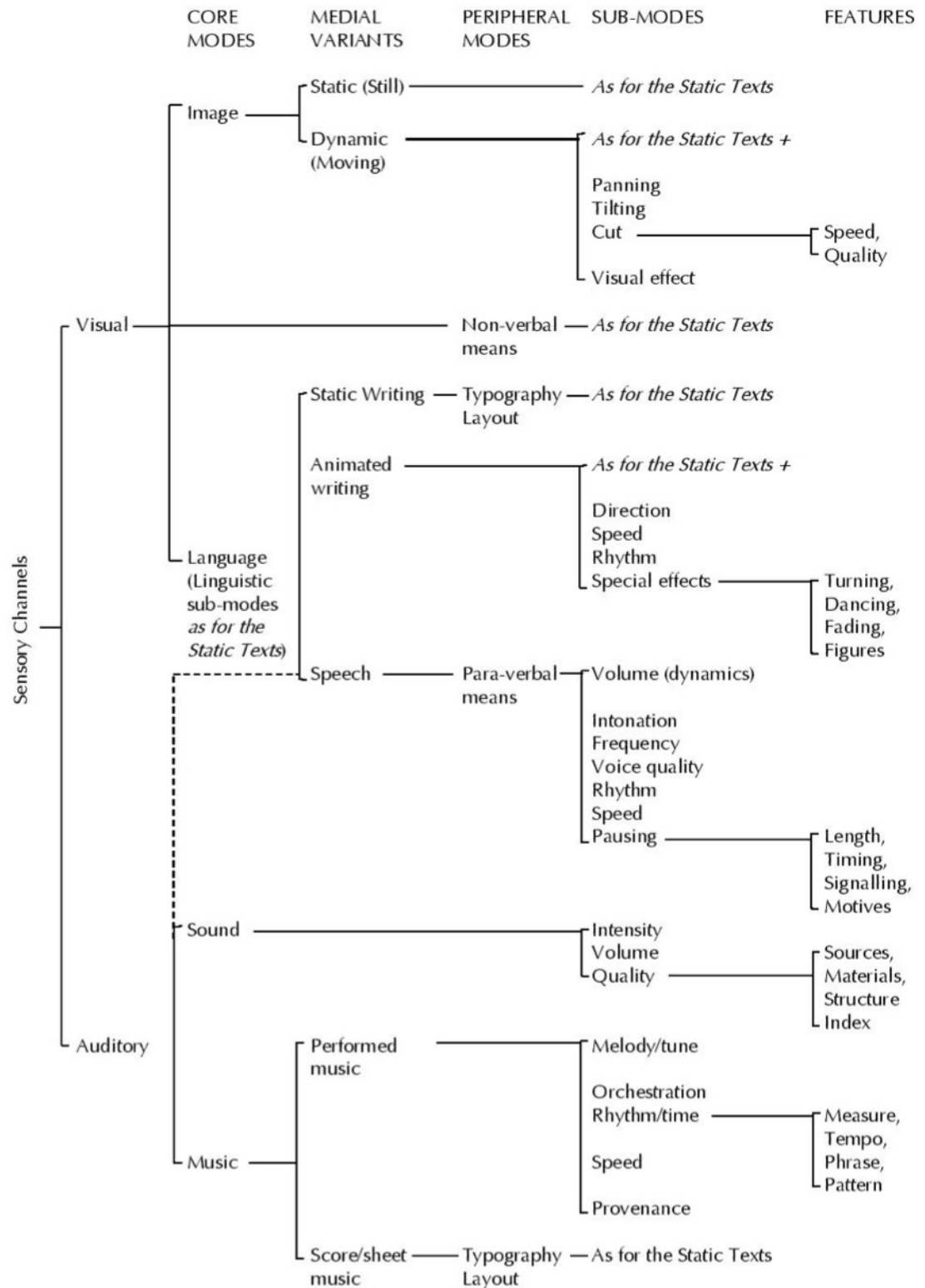


Figure 2. 4: Channels, modes and sub-modes in dynamic text (Stöckl, 2004)

For the purpose of data analysis in the study, a technical understanding of modes is drawn by synthesising work on the concept of mode. Kress (2012) suggests that a mode is 'any resource whereby we can make meaning material or evident in order that others can understand it, for example by seeing it, hearing it or touching it.' This proposition suggests a mode is defined in a different way to the SFL definition. Mode is clearly central to the broad multimodal project, and it has a central place in understanding semiotic modes other than language. In multimodal studies, the term mode often appears in the literature alongside the terms medium, materiality and affordance. They each have distinct definitions yet are interrelated, with mode the central element, as shown visually in Figure 2.5.

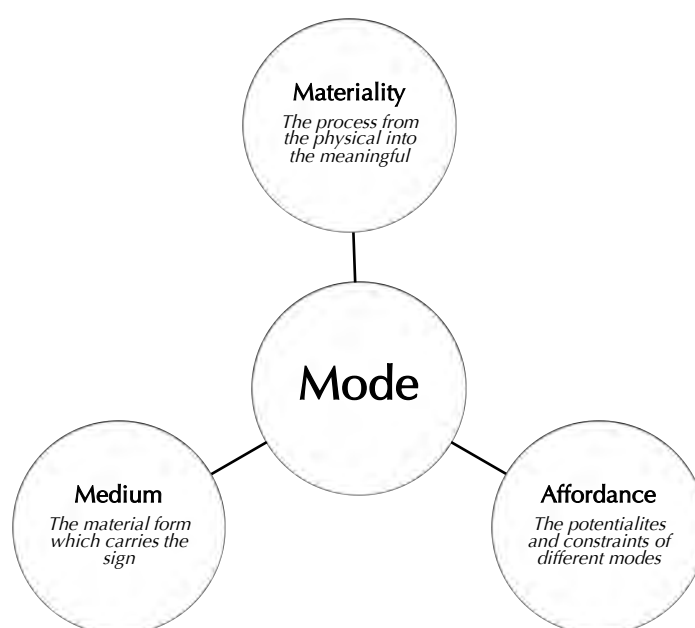


Figure 2. 5: Interrelation between medium, materiality and affordance to understand mode

The figure can be illustrated by its application to written language. In multimodal terms, written language is a mode. It comes into being via a medium, for example a sheet of paper. It is made material by the process of writing on the paper or printing on the paper. The affordances of written language relate to its potential and constraints to make meaning, for example, factual information is an obvious affordance of written language, whereas emotional disposition may be constrained by writing.

A mode is carried by a medium (plural: mediums), which depends on the type of the mode. Kress and Van Leeuwen (1996, 2006) propose that mediums such as paper, stone, ink, human voice are traditionally neglected in linguistics and semiotics, and that they need to be seen to play a role in the distribution of meanings, both

influencing and influenced by the contexts of communication (Jenkins, 2006). The appearance of the mode materialises or presents in the medium. Conceptually, this process is termed materiality, the shaping of material or physical ‘stuff’ into meaningful ‘stuff’ (Bjorkvall & Karlsson, 2011; Kress, 2010a; Van Leeuwen, 2011; Kress & Van Leeuwen, 2001). Materiality creates distinctions in modes. For example, spoken language appears through the material ‘stuff’ of sound, incorporating its loudness, rhythm or timbre, whereas written language appears through the material ‘stuff’ of ink or pencil stroke, etching or printing (Kress, 2010a; Stöckl, 2004).

The appearance of mode materialising through its medium brings about the mode’s affordance to express and represent particular meanings (Kress, 2010a). The term affordance originated in Gibson’s (1979) work on perception and action and Norman’s (1988) work on the design of objects to refer to the ‘action possibilities of an object’ in an environment. The term was adapted by Kress (2010a) to refer to the potentialities and constraints of different modes – what it is possible to express and represent or communicate easily with the resources of a mode, and what is less straightforward or even impossible. For Kress the term ‘affordance’ is not a matter of perception, but rather refers to the materially, culturally, socially and historically developed ways in which meaning is made with particular semiotic resources. For example, images do not have the resources of syllables or sentences to make meanings. Rather, their meaning-making potential is afforded through shapes, strokes, vectors and colours. Similarly, Kress describes spoken language as relying on phonology, intonation and sound resources to afford its meanings.

This study deals with data in the forms of university posters and films. Given that posters and films are two distinct functional texts, they are delivered through different mediums as indicated in Table 2.1 below. Accordingly, the meaning-making potential in posters and films should be seen differently as it materialises in different characteristics depending on the mediums used.

Table 2. 1: Medium, materiality and affordance in posters and films

Multimodal Texts	Medium	Materiality	Affordance
Poster , comprising written language, static image, static typography and colour modes.	Page, both analogue and digital formats	Static	Optimising the role and relationship of meaning making resources for static multimodal text on a page
Film , comprising written language, spoken language, static image, moving image, static typography, kinetic typography, sound, and colour modes.	Digital platforms	Dynamic	Optimising the role and relationship of meaning making resources for dynamic multimodal text in a film

In dealing with the posters and films, then, it is important to know:

1. What is it possible to express and represent with the meaning making resources on a page of a static multimodal text?
2. What is it possible to express and represent with the meaning making resources on a film of a dynamic multimodal text?

Finally, one extremely important requirement for a resource to be organised as a mode is that it should be grammatical. According to SFL principles, being grammatical means having a capability to simultaneously construe Ideational, Interpersonal and Textual meanings. Van Leeuwen (2006) states that SFL's grammatical principles were an important consideration in developing the framework in *Reading Images*. In this work, Kress and Van Leeuwen (1996, 2006) uses Halliday's metafunctional principles to argue that an image constitutes a mode in its own right (p. 142).

It is worth noting Martinec's (2005) comment that in social semiotics developed using Halliday's metafunctional approach to language, there is a belief that all semiotic modes express Ideational, Interpersonal and Textual meanings or their closely related variants. Among others, O'Toole's (1994) and Kress and Van Leeuwen's (1996, 2006) works give equal importance of the metafunctions in the multimodal texts. At other times, Martinec argues, one of the metafunctions is given a privileged position (p. 157). This is also related to the affordance of each type of text. This study argues, based on the data analysis and the observation of the functions in their contexts, that metafunctions are prioritised differently in different types of multimodal texts.

Stöckl (2004) proposes that the term multimodal refers to communicative artefacts and processes that combine various sign systems or modes, whose production and reception call upon communicators to semantically and formally interrelate all of the sign repertoires present in the communication (2004, p. 9). In practice, it is arguable that communication has never been monomodal. It has essentially always been multimodal (Kress, 2010a; Stöckl, 2004). This is the view of O'Halloran and Fei (2014) who argue that adding the modifier 'multimodal' to describe the nature of any discourse is probably unnecessary because all discourse is multimodal (p. 140-141). In multimodality, a fundamental question in relation to the concept of mode is understanding 'how many modes is multi?' (Stöckl, 2004; Bateman & Schmidt, 2012). This study proposes that being able to distinguish between one mode and another when they are co-deployed in a text is important. Accordingly, a key aim of this study is to investigate the contributions to meaning from the co-deployed semiotic resources, as well as the relationships between the distinct modes.

2.2.2 Multimodality as theory and practice

Stöckl (2004) suggests that multimodality is ‘the late discovery of the obvious’ (p. 9). This statement defines multimodality as a phenomenon that is as old as the notion of representation and crucial to our understanding of almost all forms of communication. As an example, he points to the fact that older mediated experiences like theatre, drama or opera multiply semiotic potential by integrating language, sound and music. Elsewhere, Welch (1999) observed that classical rhetoric was ‘embedded in a merger of written, oral, aural, and visual structures of articulation’. Multimodality is also traceable in the study of the teaching of writing. Palmeri (2012) described the role of multimodality as a disciplinary expertise used in writing pedagogy from the 1960s. Teachers used visual and multimedia texts as objects of analysis, and also encouraged student engagement in producing visual and multimedia texts. Teachers also experimented with techniques such as audio, collages, photo essays, cassette slideshows and the juxtaposing of words and images to produce alphabetic writing.

The rapid advance of technology marked the advent of multimodality in the last decade of the 20th century. Kress (2000) states that this period witnessed the proliferation of and increasingly significant use of public communication using modes other than language. The visual, music systems, the body and body movement are no longer seen as forms of communication, but as a means of expression (p. 182). Accordingly, the terms multimodal and multimodality have since gained currency. Jewitt et al. (2016) noted that the term multimodal first appeared in the middle to late 1990s, for example in research on Ethnomethodology and Conversation Analysis by Goodwin (2000) and research using social semiotics by Kress and Van Leeuwen (2001). Both approaches used the term multimodal to refer to the diversity of meaning making resource in data. O’Halloran (1998) used the term multisemiotic in research on the multimodal character of mathematical texts.

Multimodality is used to refer to both theory and practice (Jewitt, 2014). It names the field in which semiotic work takes place, the domain of enquiry, as well as the resources that contribute to meaning in some way (Kress, 2010a). Mode was traditionally related to one particular discipline or another; for example, writing was dealt with by linguistics, image by art history, and so on. In a multimodal approach, all modes are considered as one domain and treated as one cultural resource of representation to contribute meaning to a complex semiotic entity. Despite this, Kress (2010b) has argued that ‘anyone working multimodally needs to be clear what theoretical frame they are using and make that position explicit’ (p. 38).

Multimodality is evident in different disciplines and approaches such as psychology, media studies, pedagogy, museum studies, archaeology, and sociology (Kress, 2010b). It has also gained increasing interest within the fields of business, design, communication studies and health (Norris & Maier, 2014). Accordingly, distinct theoretical and methodological tools in relation to multimodality have been developed within different domains. Jewitt (2014) proposes that multimodality has been taken up within four main disciplines: Conversation Analysis, Anthropology, Social Semiotics, and Systemic Functional Linguistics. She notes that although not all of these disciplines actually used the term multimodality, their concerns reflect the principles of multimodality. For example, as a discipline Conversation Analysis investigates the social and situated use of language in the organisation of action. Its primary focus is on speech, then extended to facial expression, gesture, and space in face-to-face situations (Mondada, 2003). Conversation Analysis employs video recordings to facilitate data collection for detailed observations of people's speech, gesture, physical interaction with artefacts and the use of space, notably within workplace contexts (Heath, Hindmarsh and Luff, 2010). Data analysis in Conversation Analysis involves fine-grained transcription of discrete modes used in a variety of communication formats. In Anthropology, the relationships between the means of communication, cultural practices and culture are the main interests. It views language, gesture and other communicative means as cultural resources. Ethnographic methods are used to document and analyse multimodal communication involving language and other nonverbal resources.

Whereas Jewitt (2014) treats Social Semiotics and SFL as two different theories, this study understands that SFL, in Hallidayan terms, interprets language as a social semiotic. In fact, a key Halliday text is titled *Language as Social Semiotic: The social interpretation of language and meaning* (1978). Jewitt, however, does suggest that the practice of multimodality in Social Semiotics and SFL differ from each other. The main argument in Social Semiotics is the traditional semiotic separation between language as a formal system and its use in the context of social relations and processes, including power and ideology. Multimodality in SFL is built on the applicable nature of the linguistic model to other modes of meaning. It involves a focus on describing the networks of choices available in semiotic resources other than language, sometimes using SFL terminology but in some cases using a parallel metalanguage that is more suited to the particular semiotic resource.

The specific interest of this study is in multimodal tools of analysis that have developed within an overarching SFL framework. Thus, it is necessary to revisit the principles of SFL and the model of language it describes as part of discussing its applicability to modes other than language.

2.3 Technical procedure in multimodal analysis

The data used in this study are the posters and films created by the three public universities in South Australia to attract new students. These products are referred to as artefacts, because that they strive to promote an institutional identity, infused with stories that are perceivable by human senses (Pahl & Rowsell, 2010). They form the core of the study. Although it has been made clear that these data are multimodal, it is also necessary to note the distinctions within their multimodality. On the basis of these distinctions it has been both useful and necessary to deploy a range of analytical tools. In Section 2.1.1 it was established that multimodality in text is a function of the interrelatedness between mode, medium, materiality and affordance. The next step is to propose that these interrelationships take distinctive forms in the different kinds of texts to be analysed, namely static, hybrid and dynamic multimodal texts.

2.3.1 Types of multimodal text

2.3.1.1 Static multimodal text

A static visual text employs a broad range of spatially organised information as part of page layout (Bateman & Schmidt, 2012, p. 49). In fact, it is common to refer to static multimodal texts as pages, although O'Toole (1994) included other semiotic modes that could be categorised as static multimodal texts, such as paintings, statues and architectural designs. In the modern world the page is an important textual unit and a comparison of virtually any page from recent publications (whether newspapers, school textbooks or scientific journals) with those of previous generations shows that the increased importance of the page is due mainly to the evolution of its multimodal nature over the last 50 years (Kress & Van Leeuwen, 1996, 2006). Baldry & Thibault (2006) argue that 'there is, of course, no such thing as a monomodal page: there never has been and never will be' (p. 58).

In multimodal terms a page does not create meaning through the use of language alone but relies instead on a combination of several meaning-making resources: linguistic, graphic, and spatial at the very least (Thibault, 1998). While it may be argued that all pages are by definition multimodal, some are obviously more so than others, combining resources such as language and layout with more 'modern' resources such as colour and photographs and/or images. With the influence of technology, computer technology in particular, these developments have accelerated

to such an extent that in recent years the conception of the page has changed significantly (Baldry & Thibault, 2006, p. 58). Pages now can be displayed on a computerised interface such as webpages or digitally displayed pages such as billboards or poster advertisements. Although digitally displayed, these texts are considered static if they are motionless.

2.3.1.2 Hybrid multimodal text

The discussion of webpages is not directly related to the work of the thesis. However, it is important to note that the webpage as a multimodal text is situated between the printed static page and the moving image. The hybrid text bridges the space between a conventional multimodal text such as a printed page and a more advanced multimodal text such as a moving image. This is also useful in order to avoid confusion between a moving image and dynamic elements that are part of a webpage.

Baldry and Thibault's (2006) idea of hybrid text is one such as a website. Whereas conventional pages take on a physical materiality as their medium of delivery, a webpage is delivered in a digital environment; the semiotic principles of a page are transferred to the virtual world. A webpage is a visual-spatial unit displayed on a computer screen. It makes use of spatial resources such as language and resources of depiction, including the spatial juxtaposition of objects. In this respect, a webpage is similar to a printed page. However, the webpage is distinct from a printed page because of its hypertextual nature and the action potential that this affords. Hypertextuality is a relationship between the webpage and the virtual screen world (Baldry & Thibault, 2006, p. 106) which is established by means of visible 'anchors' such as texts or icons (Djonov, 2007, p. 145). The anchors are positioned in 'clickable areas' on a webpage providing access to further texts, thus enabling the user's construction of individualized reading paths through texts (Adami, 2014). Accordingly, a webpage is a hybrid text, sharing features of the static page, but with dynamic potential for action, in that the user can act on the page and obtain responses to his or her actions. This dynamic reorganisation of features on a webpage requires an active interaction between the user and the computer interface through the use of a hardware feature, such as a mouse, on a desktop/laptop. In this way, a user of a webpage can, for instance, hover a mouse over a webpage, scroll up or down and click on an icon to access more information.

2.3.1.3 Dynamic or moving-image multimodal text

Whereas conventional pages are produced on analogue media, other types of multimodal texts are produced in a digital environment, often involving motion and hence creating a dynamism within the text itself and in the interaction with its users. Although the dynamic nature of a hybrid text such as a webpage invites active participation from the user, dynamic multimodal texts involve the audience in a more passive way, as receivers and/or 'readers'.

A moving image text is one that utilises the integration code of both spatial and temporal composition (Burn & Parker, 2001, p. 159; Kress & Van Leeuwen, 1996, 2006, p. 177). Terminology used in referring to a moving-image text varies across the literature and includes the terms 'dynamic multimodal text' and 'filmic text'. More recently, the term 'kineiconic text' has been used generically to denote moving-image text as a multimodal form of communication, covering the production and interpretation of moving images such as in cinema, video and television (<https://multimodalityglossary.wordpress.com/>). Kineiconic texts are both multimodal and dynamic: as they unfold in time, they display different and constantly varying constellations of sound, image, gesture, text and language (Baldry, 2000; Thibault, 2000).

In addressing the difference between still images and moving images, that is between static and dynamic multimodal text, Kress & Van Leeuwen (1996, 2006) propose that the representational, interactive and compositional patterns of meanings for still images are also evident in moving images, and parallel the Ideational, Interpersonal and Textual metafunctions as described in SFL. However, they emphasise that while these patterns express the same metafunctions, the forms differ because of the different media (p. 258). The differences that distinguish moving images from still images are as follows:

1. The role of the vector is taken over by movement.
2. The complication in moving images is made through the relation between Actors and Goals. It may be represented in a single shot, showing both Actors and Goal; or in two subsequent shots, the first showing the Actor, the second the Goal (or vice versa).
3. In contrast to the still image, the moving image can realize events that have neither an Actor nor a Goal.
4. Films can show Phenomena and Reactors either in one and the same shot or in two shots, through processes labelled as connection and disconnection.
5. While still images have developed dialogue balloons to realize verbal processes, in moving images dialogue is not represented visually, through writing, but directly, through speech.

(Kress & Van Leeuwen, 1996, 2006, pp. 258 – 261).

The following figures are ‘captures’, taken from the films used in the study, and are useful to illustrate the points listed by Kress and Van Leeuwen (1996, 2006). In the clip, the time taken in the movement as shown in Figure 2.6 was one and a half seconds. Although moving only slightly, the vector is created between the participant’s hand and the surface of the tablet by the movement of the hand from top to bottom. This relates to point 1. If this occurs in a static image, the vector is created with the *line* between the hand of the participant and the surface of the tablet computer.

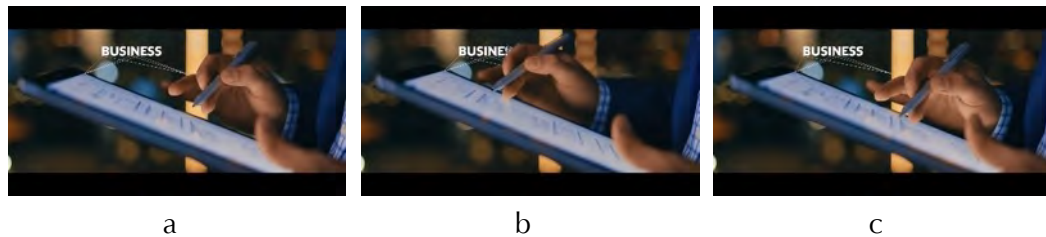


Figure 2. 6: Vector taken over by movement



Figure 2. 7: Phenomenon and Reacter in two shots

Figure 2.7, a and b are taken from a sequence in the film data. In a, moonlight is shown as a Goal which is watched by an Actor shown in b. This sequence takes two seconds, involving two shots, hence showing disconnection. If the person and the moon were in one single shot, this would be labelled connection. This links to points 2 and 4 in the list.

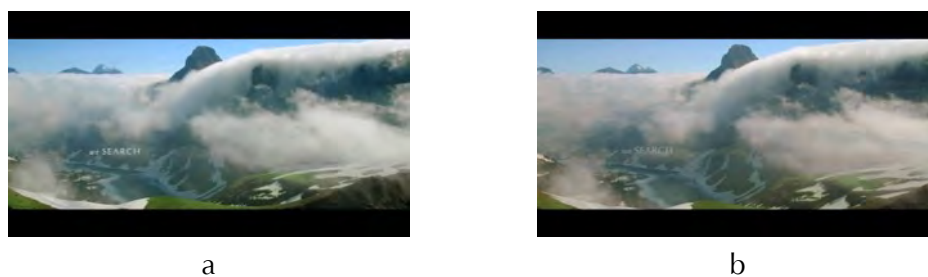


Figure 2. 8: An event presented by movement without Actor-Goal.

Figure 2.8 a and b do not show active participants; hence, there is no Actor-Goal relationships, supporting point 3. However, an event is shown by the moving clouds. When this occurs in a static image, it is labelled as a conceptual image (Kress & Van Leeuwen, 1996, 2006).

In SFL, lexical items such as 'say' or 'said' are labelled verbal processes. Kress and Van Leeuwen (1996, 2006) propose that the verbal process in images is represented using an image of a participant with a speech bubble. In film, a verbal process is represented through the speech spoken by the participants. Point 5 in Kress and Van Leeuwen's list, however, is arguably relevant only to film media. Many other types of film employ written language, for example advertising films, product instruction films, and lectures and conference videos. This also includes the university marketing films.

Film media are projected in cinemas (film, news reels and cartoons), broadcast on TV (films, documentaries, news and sport broadcasts etc.), and also as video recording in various digital formats (Baldry & Thibault, 2006, p. 46). The internet now provides multiple means of distributing films. Films are easily accessed through almost all digital media and platforms, even on digital outdoor advertising displays.

2.3.2 Tools for analysing multimodal texts

One important element of this study is the deconstruction of multimodal data, both static and dynamic texts, to understand the semiotic resources with which they are composed. The teasing apart of these data is facilitated by the use of analytical methods. More generally, these analytical methods are operated technically using resources which have been designed for the purpose. In some cases, these tools are labelled as transcription tools. In this specific use of the term transcription is understood as a way of revealing both the co-deployment of semiotic resources and their dynamic relations within their media. Transcription also prepares the way for other forms of analysis which are essential for the detailed, systematic and more thorough comparison of texts, an investigation into their generic features, and the relations between different analytical units and different levels of textual organisation (Baldry & Thibault, 2006, p. xvi). The transcription of the static and dynamic multimodal data provides grounds for the analysis within the contexts of situation and culture.

According to Flewitt et al. (2014), traditionally the term 'transcription' was used to refer to the process of turning audio-recorded speech into written text for the purpose of examination. Since the emerging use of multimodal data, transcription requires the involvement of a wider range of data representation such as written language and visuals as units of measurements. When dealing with multimodal texts, transcription often involves a process of shifting modes from the original text into the presented transcription (Kress & Van Leeuwen, 1996, p. 39; Flewitt et al., 2014, p. 52). For example, in transcribing a visual design, the description of vectors to show representational and interactive meanings are made in words indicating the change from the semiotic mode of visual design into the semiotic mode of language. Transcription tools for the analytical methods of multimodal data are now widely available. In reference to the numerous analytical tools that are currently available for linguists, Rohlfing et al. (2006) suggests that having available many multimodal annotations means there are more options in conducting a variety of analyses.

As discussed above, the study specifically draws on two tools for the analysis of static and dynamic multimodal data, specifically Baldry and Thibault's (2006) Multimodal Transcription and Text Analysis (MT) and O'Halloran et al.'s (2013) Multimodal Analysis® for Critical Thinking (MMA). Both tools develop SFL- based systems with which to analyse language (ideational, interpersonal and textual meanings), and image (representational, interactive and compositional meanings) and also sound (pitch, volume, and timbre). These tools integrate the items for different modes yet differ in the technical procedures for analysing static and dynamic images.

Baldry and Thibault (2006) developed MT as a 'readable manual' for analysing multimodal data. Using a wide range of examples such as images, websites, video and film, cartoons, magazine layouts, advertisements, textbooks, television programmes and computer games, they presented practical methods along with explanations of the concepts that underpin their development. Their work is foregrounded by what they called the Resource Integration Principle which 'views a semiotic resource as something used for the purposes of making meaning and which accordingly functions in the texts in which these resources are used to this end' (p. 18). The method offered in their work operates on the principle that the items constructing multimodal texts are organised in *clusters* or local groupings of items. The items in a cluster are functionally related both to each other and to the whole to which they belong as parts.

For the static image analysis, Baldry and Thibault (2006) proposed what they called Cluster Analysis (CA). In CA, a static multimodal text is examined based on the smaller elements that construct the bigger element (p. 31). For example, a print

advertisement may consist of mainly visual and verbal elements. Further identification, however, will reveal that verbal elements comprise yet smaller items such as a tagline, company name and product description, each of which has a different function. Using similar principles, Baldry and Thibault (2006) developed a Film-text Transcription method (FT), which involves the deconstruction of a dynamic image based on the smaller elements that make up the bigger elements in the moving-image data. This method treats each multimodal text as a 'stratified system' whereby units are related to each other and all participate in the meaning and function of the text (Miller, 2015). In both transcription tools, Baldry and Thibault (2006) argue that Halliday's metafunctional principles of organisation provides a basis for the integration of different modes in multimodal texts.

The second resource used in the study to analyse the data is a more recent computer-based application. for analysing both static and dynamic multimodal data. O'Halloran et al. (2013) developed the Multimodal Analysis® for Critical Thinking (MMA) at The National University of Singapore. The currently available software package is version 2.0, comprising Multimodal Analysis® Image software (MMAI) for static multimodal data and Multimodal Analysis® Video (MMAV) software for dynamic multimodal data.

According to O'Halloran et al. (2011), the study of multimodal discourse emerged due to an increase in the use of technology, particularly of computers, to record, replay and analyse multimodal texts and phenomena. Therefore, the analysis of multimodal text could not rely merely on repeated viewing. Rather, it required appropriate tools and techniques that reflected the nature and characteristics of such texts (Smith et al., 2011). The MMA package was developed with the rationale that 'digital resources are implemented with low-tech, largely page-based methodologies that are laborious, time-consuming and limiting of analysts' capability to comprehensively describe the complexity of multimodal data' (O'Halloran, et al., 2010). O'Halloran et al. claim that both the MMAI and MMAV software are equipped with the functionalities to approach analysis in a systematic and structured manner, which may not be afforded by a manual approach (O'Halloran, et al., 2015). They propose that a computer-based analytical method can process a variety of multimodal strategies, and that multimodal analysis 'can only be satisfactorily undertaken through the use of interactive digital media and computer techniques that can capture dynamically the unfolding semiotic choices as they combine across multiple modalities' (O'Halloran et al., 2011, p. 377).

The MMA package comprising MMAI and MMAV contains a default grammar for language, image and audio resources and their intersemiotic relations conceived largely from a social semiotic perspective (O'Halloran, et al., 2012). However, the package comes with the information that digital analysis must always occur in tandem with more traditional ways of working, because digital software programs will not automatically produce the semiotic insights offered by Barthes, Halliday or Van Leeuwen.

2.3.3 Intersemiotic/intermodal relationships

Another important aspect within the meaning making resources in multimodal texts is the relationships between modes in such texts. Given that the focus in the study is on texts which deploy more than one meaning making mode, the question arises: how do these different modes work together in a single text? The study of the relationship between different modes in a multimodal text is known as intermodality or intersemiosis, hinting at the potential for many kinds of modes and/or semiotic systems to be involved in the overall creation of meaning. REF

2.3.3.1 Intermodality in static texts

Understanding the semiotic resources used in multimodal texts involves both deconstructing and reconstructing them using appropriate methodological tools. Reconstruction is useful as a way to understand how the resources work in co-deployment to produce more multiplied meanings than would have been produced by a single resource. Methodologies based on SFL devised to understand intersemiotic or intermodal relations began with work on static multimodal texts, and includes methodologies developed by Royce (1998; 2007), Cheong (2004), Unsworth and Cleirigh (2014) and Painter, Martin and Unsworth (2013), each of whom account for intermodal relationships in different ways.

Initial work on intersemiotic relationships was conducted by Royce (1998; 2007). Working with the metafunctional model, Royce's intersemiotic relationship framework suggests that reading a page-based multimodal text involves the simultaneous interplay of the three metafunctions to explore the relations between the semiotic systems. This is based on the proposition that both the language and the image in static multimodal texts complement each other to project a unified, coherent set of meanings to the reader. Their co-occurrence, then, produces a single

textual phenomenon built on intersemiotic complementarity (Royce, 1998, p. 26; 2007, p. 103) in which both modes are metafunctionally related:

1. Ideationally when both modes are related by the lexical and semantic systems through relations of repetition, synonymy, antonymy, hyponymy, meronymy or collocation.
2. Interpersonally when both modes are related through the reinforcement of the Mood system or through intersemiotic attitudinal congruence or attitudinal dissonance.
3. Textually when modes are interrelated by elements within the compositions such as informational value, salience, visual framing, visual synonymy or reading paths.

In his research into intersemiotic complementarity, Royce (1998) trialled the analytic framework on multimodal print advertisements texts. He found that the language and images do not simply co-occur on a page space and relate to each other conjunctively; instead, their relationship was synergistic in nature (p. 27). For Royce synergism meant the ability of the elements, in the act of combining, to produce a total effect that was greater than the sum of the individual elements or contributions.

Cheong (2004) also worked with texts specific to print advertisement in which she aimed to demonstrate 'the ability to capture the complexity of intersemiosis in advertisement' (Cheong, 2004, p. 176). She described the relationship of language and image in her research as the bidirectional investment of meaning, referring to the two-way investment of meaning in the language and the visual image. In her view the language in print advertisements contextualised the meanings in the visual images, hence providing a more contextualised understanding for the audience.

The idea of synergy between visual and verbal modes is also foregrounded in Unsworth and Cleirigh's (2014) work. They label this relationship intermodal identification which they developed as a way to understand the relationships between image and language in school science textbooks. They developed the model using one element from the Transitivity system in SFL, that of relational processes, as a heuristic to reason about the nature of the image-language synergy, in what they termed as relational grammatical identification. This concept recognises that in relational process clauses, one participant is identified with another, whereby both participants – that is the Token and the Value – refer to the same entity. The idea proposed is that the grammatical concept of identification can be used to model the bimodal synergy of image-language relationships in multimodal texts in science books. Either language or image in a visual-verbal composite text can be the departure point for showing the synergistic relationship. When language is the departure point, it becomes the Identifier that glosses the image. From the other

direction, the image can visualise the language. For the latter type of identifying relationship, the image functions to visualise the unverbaised qualities by referring to the intensity (shape, colour, texture), the possession (additional parts that comprise the identified participant), and/or the circumstances (locations).

In their analysis of children's picture books, Painter, Martin and Unsworth (2013) argue that pictures are only 'half the story', recognising the bimodal nature of these texts that create meaning via the simultaneous co-deployment of both image and language. Building on the notion that a verbal text unfolds over time for the construal of the narrative function and a visual resource tends to have a non-sequential quality, they suggest that meanings that come through the interaction of language and image are expected to be 'shared out' (p. 133). They use similar terminology to Unsworth and Cleirigh in referring to the relationship as intermodality which is then mapped onto two complementary sets of meaning systems, namely commitment and coupling. 'The term commitment refers to the amount of meaning potential that is taken up from any particular meaning system in the process of instantiation' (Hood, 2008 in Painter, Martin & Unsworth, 2013, p. 134-135). In terms of image, for example, a complete depiction of a character commits to more meaning than a metonymic image, that is, an image with associated meanings, of a character showing partial body parts. Linguistic commitment can be traced from the completeness of the elements in the clauses in representing the intended meaning. To a certain extent, the degree of delicacy, either in language or image, is a determining factor in evaluating the commitment relationship between the different modes. The second type of relationship, coupling, 'refers to the repeated co-patterning within a text of realisations from two or more systems' (Painter, Martin & Unsworth, 2013, p. 143). This relationship can be found within or across the metafunctions and intra- or inter-modally. Intermodal couplings are found in children's picture books, for instance, when characters are depicted in images as well as glossed in language on the same page. The correspondence between language and image can occur in both literal and metaphorical realisations.

While Royce's work examines intersemiotic relationships based on the literal presentations of the language and image resources on a page, Painter, Unsworth and Martin's (2013) intermodality model draws possibilities of similar meanings from the coupling of language and image which include metaphorical meanings. Unsworth and Cleirigh (2014) build on these references by developing an intermodal identification model based on the idea that language resources may add to the identification of an image and vice versa. Here a blend of these approaches has been used to understand the relationships between the modes in static texts. It is understood that although the terminology within these different studies varies, they

are essentially addressing the same phenomenon – that different modes or semiotic resources work together to create meaning. This study settles on the term intermodal to focus the discussion on the relationship between modes in the texts analysed.

2.3.3.2 Intermodality in dynamic texts

Dynamic multimodal texts draw on three modes: language, image and sound. Accordingly, the intermodal framework to analyse dynamic texts needs to consider the co-deployment of these resources with the understanding that intermodal frameworks for analysis of dynamic data are in their infancy. Wildfeuer (2012) developed a framework labelled the logic of film discourse interpretation to show the interplay of resources in filmic discourse. The framework used a data-driven process to understand the social function by organising resources systematically, and to describe the meaning making process on the basis of various levels of film interpretation. Both MMAI and MMAV software are equipped with State Machine as the default system of intersemiotic relations. This system is useful for understanding the relationships between different modes in either static or dynamic multimodal texts. It is designed for use based on demand, whereby the analyst decides what resources are to be cross referenced.

Machin's (2010) work, although centred on music and sound, also considers image in the analysis of music in film, video and television. He argues that his system is a transcription resource for describing and analysing the way that sound, image and word work together multimodally and interrelate to form a single communicative act (p. 185). In film, he argues that music and sound elements give certain meanings to action, plot, character, setting and continuity. In a music video, this happens the other way around: 'the video adds to the music' (p. 191). Thus, his framework for analysing music video clips juxtaposes images, sound (consisting of sound modality, sound qualities, arrangements and melodies) and language resources from the lyrics to understand how these modes interrelate to create meanings.

The university films in this study are in some ways similar to music videos. Their music, image and language elements are designed in such a way to complement each other to create a unified meaning linked to the institutional identity to be projected at a particular moment in time. Accordingly, Machin's (2010) framework has been useful for the analysis of intermodality in the promotional films analysed in this study and is described in more detail in Chapter 3.

2.4 University branding

In the study, the content or the field in which the multimodal meanings are located, is that of university branding. More specifically the content for the multimodal analysis and interpretation within the study comprises the advertising and promotional products, that have been created by the three public universities in South Australia to attract new students to their institutions. One important vehicle for this advertising is through the production of both static and dynamic multimodal artefacts in the form of publicly displayed posters and short films. This topic has been explored previously in the domain of marketing and marketing research; however, its emergence as a point of interest in multimodal research has not been a focus in marketing or multimodal studies.

2.4.1 Advertising and branding

University posters and films are a tangible representation of the university identity. The existence of these artefacts is a function of the branding and advertising activities of the three SA universities. A brand is different from an actual product or service. It is a combination of the product or service plus added value and identity (Randall, 2000, p. 3-4). It is an identity that clearly differentiates itself from competitor products, a process that aims to provide a reassuring security to consumers. A brand is a shorthand summary of the overall information the customer holds about the product (p. 12). Aaker (1991) defines branding as:

A distinguishing name and/or symbol (such as logo, trademark, or package design) which can be intended to identify the goods or services of one seller or group of sellers, and to differentiate those goods or services from competitors who would attempt to provide products that appear to be identical (p. 7).

Advertising, on the other hand, is a subset of marketing that studies the communication between producers and customers. Dahlen and Rosengren (2016) have argued that existing definitions of advertising need re-conceptualisation due to the ongoing evolution of marketing research. Considering the dynamics of media and the formats of advertising in relation to consumer behaviour, they propose that advertising today is a 'brand-initiated communication intent on impacting people' (p. 343). This definition omits one important idea from earlier understandings of advertising that often included reference to advertising fees, because contemporary advertisements can be distributed through non-paid channels such as social media.

Bennett and Ali-Choudhury (2008) defined a university brand as:

A manifestation of the institution's features that distinguish it from others, reflect its capacity to satisfy students' needs, engender trust in its ability to deliver a certain type and level of higher education, and help potential recruits to make wise enrolment decisions' (p.85).

This definition encapsulates a key purpose of university branding activities, namely to increase student recruitment, thereby increasing the funding revenue from student tuitions and fees.

Branding efforts for universities are different from branding for common commercial products. For the branding of tangible products, Randall (2000) suggests that the concept of brand covers the two aspects of brand image and brand identity (p. 7). The image of a brand is 'what exists in the minds of consumers' as the total information about the brand. Brand identity, on the other hand, is what a product manufacturer transmits to the marketplace. Brand identity, hence, can be controlled by understanding the essence and expression of the particular product to be branded. When applied to an organisation such as a university, this means that 'a distinctive visual identity of an organisation can be strongly imprinted in the minds of its stakeholders' (Alessandri et al., 2007, p. 262). Hence, there should be some elements in the branding publication that can distinguish universities from other commercial services or products.

As universities are a service sector without a tangible product, a strong brand image is crucial (Underwood, Bond & Baer, 2001). A body of research argues that a university brand is the perception and reputation developed in the minds of the people about the institution. It is the response of people when they hear or see the name or symbol of the institution (Clifton et al., 2003; Landrum et al., 1998; Marconi, 2000; Miller et al., 2004; Santovec, 2007; Sevier, 2001; Temple, 2006). Other research narrows the idea of university brand identity to a technical perspective based on the representation on the branding products, for example university advertising. Brand identity comprises two dimensions – the verbal and the visual (Goi et al., 2014, p. 69; also, van den Bosch et al., 2006; and Melewar & Akel, 2005). Verbal branding consists of advertising, distribution channels, word of mouth, public relations and promotional materials. Visual branding covers the facilities, core services and organisational culture. Alessandri (2007) suggests that for an organisation such as a university, the overall identity is evident in its total visual presentation including the name, logo, tagline and colour scheme. Watkins and Gonzenbach (2013) examined the relation between a university brand with its logos and found that university academic logos were associated mostly with competence.

The research differs as to what constitutes a university brand. This lack of clarity has led to the search for a relevant formulation of elements of branding for universities. For example, Bennet and Ali-Choudhury (2009) propose that a university brand consists of the following elements:

1. A collection of promises presented to the outside world concerning the brand's benefits (for example high-calibre faculty, post-graduation job advertisement career prospects, and opportunities for in-campus socialisation).
2. A set of distinctive features that define the brand's inherent nature and reality (university position in the market, research strengths, teaching orientation, university's matriculation requirements, campus safety).
3. A variety of advertising and promotional materials and external communications that describe the brand (namely name, logo and slogan).

2.4.2 Marketisation/commercialisation of universities

The emergence of branding activities is a result of the marketisation of higher education, which has been motivated largely by economic necessity. In the process, using the posters and films, university branding activities are expected to serve two related purposes: to build the university brand and to attract new students.

A university is no longer solely an institution of higher learning but is also a business, a commercial enterprise (Bunzel, 2007, p. 152). This is particularly the case in those countries where universities have experienced financial challenges owing to a decline in government funding support in recent decades. The UK and Australia are obvious examples. Branding activities have been a strategy for addressing these financial challenges by attempting to increase revenue from student tuition fees (Dholakia & Acciardo, 2014, p. 148-149). This has made the marketisation of universities inevitable and has become common practice (ibid, p. 146). In Asian contexts, globalisation and the internationalisation of universities is often the motivating issue behind the move towards branding. Globalisation has ensured that education became an internationally tradable good or service like any other commercial commodity (Iqbal, Rasli, & Hassan, 2012, p. 169). As competition among universities increases, there is a probability that they spend increasing amounts of money on branding activities to attract internal as well as international students (Tas & Ergin, 2012, p. 151).

Branding was initially intended to establish a product's name and to communicate its legitimacy, prestige and stability. In university marketisation, however, this objective may change 'as price comes into the equation' (Chapleo, 2011, p. 413). Building a brand for a university may enhance the institution's prestige, attract

student interest and help in recruiting staff (Harris, 2009). Moreover, branding contributes to the creation of a stronger position in the marketplace, protection from competition, and improved market performance (Ali-Choudhury et al., 2009). Branding activities for higher education institutions have been a cause for scholarly discussion over the years. There is a view that there is no necessity for a university to advertise itself, because the primary function of universities is to generate knowledge. A different perspective is that university branding is essential for university survival.

In arguing against university branding activities, Jevons (2006) concludes that university marketing is 'a prime example of branding going wrong'. He argued that a university should not brand itself via profit-oriented advertisements. As a highly complex institution comprising diverse components such as students, teachers, research, curriculum and infrastructure, he claims that it was unrealistic to use branding as a shorthand measure for the whole range of factors that comprise the quality of the university. Jevons also argues that despite the unclear purpose, identity and quality of the brand and its products, large sums of money have been spent on promoting whatever it is that universities do, and how they do it, without publicly available research on the efficiency or the outcomes of these investments. He further argues that in higher education, with its multiple stakeholders and their unique motivations and allegiances, branding is a particularly difficult activity to initiate and consistently maintain. Within the complex institution, the important issue is whether the way the academic enterprise sees itself is congruent with the perceptions of external stakeholders. In addition, Chapleo (2007) suggested that the encapsulation of clear higher education institution principles or set of values is difficult to achieve in universities, given their diversity and complexity.

Arguments supporting the importance of university branding activities revolve around the survival of universities in highly competitive marketplaces. This is dependent largely on the perceptions of external stakeholders (Watkins & Gonzenbach, 2013, p. 15). University branding publications have received positive feedback, suggesting that brand-building efforts, despite the costs, are worthwhile (Bennet & Ali-Choudhury, 2009, p. 97). University branding has been linked to several aspects in relation to university administration in general. For example, the branding of a university is seen as a successful strategy to improve the image of the institution in a relatively short period of time (Dholakia & Acciardo, 2014, p. 161). Branding has also been linked to increasing student intakes. For example, Tas and Ergin (2012) found that brand reputation, ranking and accreditation issues are as important as career prospects and job opportunities when students make decisions about choosing a university (p. 151). While it has been suggested that branding is particularly important for newly established universities, the trend towards branding

activities has encouraged older and more traditional institutions to market themselves more intensively as a way to retain market share and to maintain the quality of their student intake (Naude & Ivy, 1999; Melewar & Akel, 2005).

Regardless of these arguments, university branding is endemic. The artefacts produced from these activities have become an everyday aspect of public life, as experienced in bus shelters, on buses, on trains and trams, on TV, in cinemas and on social media.

2.4.3 University branding in the Australian context

In the Australian context, university branding has been common practice at least since the beginning of the millennium. The publishing of university printed prospectuses for marketing purposes began in the 1990s (Evans, 2019). Australian universities' operations are funded mainly from Australian Government Financial Assistance, Australian Government grants, Australian Government payments (HECS-HELP) and students' fees and charges. In 2017, approximately AUD 327 million dollars was spent in total on advertising, marketing and promotional activities. This made up approximately ten per cent of the total of Australian universities' expenditure. Despite such spending on university branding activities, it was claimed that greater competition among universities has so far resulted only in attempts to superficially differentiate higher education institutions (Kniest, 2014).

Several media reports have criticised Australian university brand advertising efforts (Kniest, 2014; Jevons, 2006; & Evans, 2019). Before branding emerged as an issue, Idris and Whitfield (2014) observed that a small number of universities had united in an association they named as the Group of Eight (Go8). These were the oldest universities in the country, no doubt the first in their state and they all employed heraldry or crests (p. 53) to identify themselves. In relation to contemporary university branding activities, Evans (2019) observes that Australian university brand advertisements highlight their quality of being 'samey', especially in their use of slogans. He further argues that the universities in Australia use 'random' words such as Activate, Realise, Be, Disrupt, Push, Become, Next, Now to create 'presto' or instant meaning in slogans such as Become Your Next, Activate Your Tomorrow, Become More and Unleash Your Fearless. The issue of originality is another concern in terms of the use of slogans in the competitive higher education market in Victoria (Downes, 2008). Between 2007 and 2008, universities in Victoria used relatively similar slogans in their branding and/or rebranding programs. The University of Melbourne's Dream Large campaign featured a visual of the earth seen from space,

which was a similar feature in Monash University's Go Boldly campaign. La Trobe University's 2008 campaign of Infinite Possibility was seen to be echoing Monash's campaign of Engage with a World of Possibility from the previous year. And RMIT University used all of the ideas from the other universities, showing a 'disturbing lack of strategic vision in an increasingly competitive market' (Downes, 2008). Apart from not being very different from each other, some universities also shared slogans with other corporations (Kniest, 2016). For example, Flinders' Go Beyond slogan was the same as the Australia Beyond Bank's Go Beyond advertisement, and UniSA's Study with The Best slogan resembled the building company Hickinbotham's slogan Build with The Best.

SFL-based multimodal research on the topic of university branding and/or its elements has been rare. Zhang and O'Halloran (2013) investigated the changing discourses of university marketisation, conducting a diachronic examination over a 14-year period of the hypermodal texts within the website of the National University of Singapore. They found that the university website as a part of university identity representation was increasingly dominated by promotional discourse to cater for a global education market. The most recent work is Hollerer et al. (2019) on the role of multimodality in the construction of organisational identities, specifically through the creation and use of organisational logos. This investigation was motivated by a recent university merger that led to the creation of Aalto University in Finland. The researchers found that the use of a logo was important in building the university's identity in terms of authenticity, distinctiveness, self-esteem, future orientation, and power.

The following Chapter details the research design and the methodology used in the study. Following SFL principles, the situational and cultural contexts are described at the outset. A more detailed account of the overall data analysis process then follows.

CHAPTER 3

METHODOLOGY

The study uses methodologies underpinned by Systemic Functional Linguistics (SFL) and its applications to other semiotic systems. The datasets of university branding artefacts were analysed using specific tools designed for multimodal discourse analysis: Baldry and Thibault's (2006) Multimodal Transcription and Text Analysis (MT) and O'Halloran et al.'s (2013) Multimodal Analysis[®] (MMA) Software package. In addition, the work of Van Leeuwen (2011) was used to analyse colour, work by Machin (2010) for the music analysis, and also Stockl (2005) and Van Leeuwen (2006) to examine typography. The overall research methodology was designed to gain insights into the different modes involved in the production of the university branding artefacts, their success in individually and collectively realising meanings appropriate to their contexts, and the extent to which the multimodal tools of analysis used were suitable for these purposes.

The overall research design brings together the primary effort of the study which is to analyse and interpret the range of marketing products produced by the three public universities in South Australia in recent years. The methodology draws on multimodal resources for the analysis of these products, resources which have been developed to understand how semiotic modes achieve meaning, both independently and in combination. The study aims to achieve the following research objectives which are based on the research questions articulated in Chapter 1:

1. To identify the format of the distinct university brand artefacts;
2. To investigate the mechanisms of the meaning making processes in the multimodal posters and films;
3. To provide insights into the contribution of multimodal analyses in highlighting similarities and distinctions across the range of branding artefacts;

Figure 3.1 illustrates the overall map of the relationship between the data, namely the university brand artefacts as multimodal texts, and the cultural and situational contexts in which they are situated. This represents the data analysis procedure in this study. It is important to note that all texts point outwards, to context, and depend upon context for their interpretation (Eggins, 2004, p. 87). Multimodal data analysis for the university posters and films provides evidence on the prediction for meaning-making construction of the texts. The information on the cultural and situational contexts is useful in interpreting the multimodal data analysis of the posters and films.

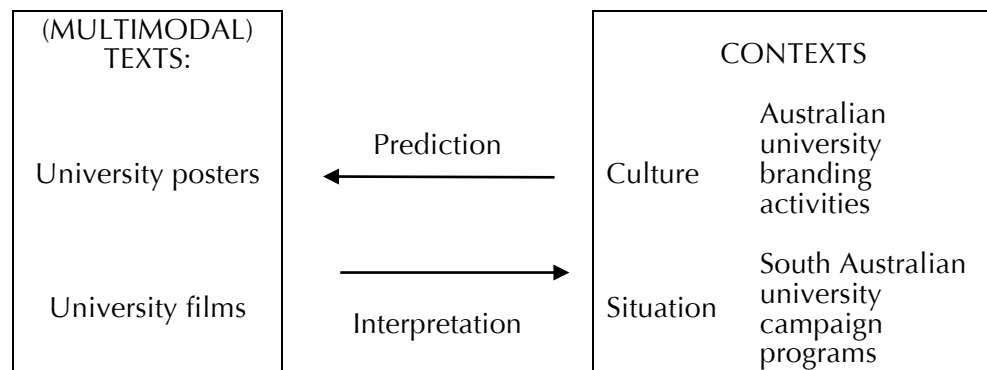


Figure 3. 1: Text–context relations specific to the study

The cultural contexts, namely the production of posters and films in the culture of university marketisation in Australia and internationally have been presented as a background of the study. The study moves from the overarching ideals in the development of the university campaign programs to the immediate situational contexts that are important in the production and publication of the posters and films in South Australia. The multimodal data analysis aims to shed light on the realisation of the intended meanings of each university’s brand in their posters and films. This is done by analysing detailed contributions of each mode in meaning-making mechanisms and by discussing their roles in realising universities’ individual identities and representing their unique brands. More detailed description of the data, the transcription tools and their application in the data analysis process is presented in Chapter 3.

3.1 Cultural and situational contexts of the study

3.1.1 University branding in Australia

A university is an aggregation of many elements such as academic matters, administration, students, and staff. This creates a complex organisational system which is clearly difficult to represent on a single page. In the 21st century, universities are increasingly regarded as commercial organisations operating in a marketplace. The days of a university operating in a secluded space, with little engagement with the world, teaching to a very small percentage of the public and researching for academic interest, are gone. The modern university publicises all of its diverse activities, its range of awards and qualifications, its short courses, its engagement with industry, its role in preparing professionals for employment, its cutting-edge research, and, most emphatically, its value to the community. Given this diversity,

one of the main challenges for marketing departments is which of these activities to highlight and to foreground in its advertising programs, and which aspects to draw on to shape and promote the university brand. The question for marketers is how to encapsulate the brand -- the essential identity of the institution -- in a poster or in a short film.

The posters and films are multimodal texts. The advantage of these artefacts is that they have different semiotic modes at their disposal to support the effort to present the university as unique and to brand the institution. A preliminary activity in the current study included observation of the overall university brand posters and films. University brand posters and films are presented using beautiful wordings, visuals and sound elements. Furthermore, all university posters and films contain common elements, namely, a logo and a slogo.

A logo and slogo are essentially the visual representation of a university and its programs. A university logo is a constant visual representation of the university since its establishment. A slogo, a fusion between slogan and logo, is a visual representation of a current university campaign program. Although logos and slogans are placed in various spatial locations in the posters and films, they function primarily to identify the university and the corresponding campaign period. Universities in South Australia have similar perspectives on the significance of a logo as a part of university brand. The brand standard of each university contains a clear statement about the importance of logos, as shown in Table 3.1:

Table 3. 1: The significance of the logo.

Universities	Statement of the importance of logos for the brand
UofA	The university logo is one of the most important identifiers of our brand.
Flinders	The Flinders University logo is the cornerstone of its brand identity.
UniSA	A logo is a fundamentally important branding tool.

Due to its importance, a university logo is legally protected with a registered trademark and regulated with strict rules for its presentation, which include the elements to be included, spatial placement, colour execution, sizing and juxtaposition with other visual elements. The logos of each South Australian university were based on the history unique to each institution. Therefore, they contain different ideals that remain as the fundamentals for the higher education service that they provide. Within the leadership period of each Vice Chancellor, the marketing teams of universities run a campaign program with specific ideas that are

related to the incumbent's visions and missions. Accordingly, a specific title is created for the period's campaign program. As a part of the campaign, the title is represented visually in a slogo. The logo and the slogo are consistent elements in the multimodal texts produced within each institution and as such are part of the overall analysis of the artefacts.

3.1.2 University branding artefacts in South Australia

The three public universities in SA share a common purpose and motivation for their branding activities. While each uses different methods to develop their brand products, brand production in each is conducted via a recognisable process, involving similar professional groups responsible for each stage of development. The final products aim to reflect the values and identities of each institution, which have been developed and made public within the strategic plan or equivalent core document of each institution.

University brand campaigns comprise a set of communications between the institutions and the public which, for the universities, aim to achieve two key purposes. Firstly, the universities want to justify their existence as tertiary education providers, confirming the qualities that have been associated with them. For example, UofA was established in 1874, yet still finds it necessary to promote itself as a tertiary education provider in an ongoing way. Accordingly, the integrated set of advertising activities it produces is accepted as a brand campaign. Brand campaigns are specifically designed to make each university's perceived qualities its brand. The brand campaign is intended to lead the public to a positive evaluation of the university, often in regard to meritorious developments and/or updates regarding its academic activities and achievements. The second key function of the brand campaign is to have a positive impact on student recruitment. Campaign activities are placed in the public domain to attract prospective students into the university. Each university is in competition with the others in the student marketplace. The brand campaign of each aims to recruit as many students as possible because the students are a source of funding from the federal government and it is this funding which increasingly sustains the institution.

The brand campaign at each university is driven by different motivations. As the oldest university in SA, UofA has run brand campaign programs on a regular basis since 2003 to maintain its branding position. The current (at the time of writing) campaign Seek Light can be seen as a continuation of the previous campaign entitled Life Impact. Information provided by the university's marketing department via

personal communication (Sandford, 2017) stated that Seek Light is aimed at brand preservation through impactful advertising products. Flinders current campaign, Go Beyond, was launched in 2016 as a rejuvenation of its brand narrative to coincide with its 50th anniversary. The campaign was designed to create a more positive perspective towards the university especially in terms of its research intensity, its work-integrated learning programs, and its global student exchange opportunities. UniSA, on the other hand, launched its current campaign after 6 years without one. This campaign, Study with the Best, aims to raise the public's awareness of UniSA as a university of enterprise that provides degree programs closely linked to employer needs.

Brand campaigns are seen as an investment in sustaining the institution's brand image as well as a way to gain revenue through the attraction of new full-paying students into the universities. They are funded independently by each university. The annual financial statement of each institution contains the campaign budget under 'other expenses'. A detailed report on advertising spending is not disclosed, but the total amount is published in the annual report. The advertising budget for each university in recent years is provided in Table 3.2.

Table 3. 2: Advertising campaign budgets 2015 – 2017

Reporting year	2015	2016	2017
UofA	A\$4,449,000	A\$4,890,000	A\$5,355,000
Flinders	A\$3,940,000	A\$4,394,000	A\$5,156,000
UniSA	A\$6,714,000	A\$7,290,000	A\$9,182,000

These are overall figures. It is not possible to know the expenditure on every item, for example the production of different branding artefacts (either films or posters), the costs of the creative processes and/or the broadcasting fees for media or public spaces. Of note is that the budget for each university offers some indication of its commitment to the notion of branding and to the mounting of a brand campaign.

The production of branding activities including the dissemination of different artefacts at each university involves a range of stakeholders within the institutions and then negotiation with external groups who bring specific knowledge and expertise to the overall project. Figure 2.10 summarises the processes involved in brand production.



Figure 3. 2: The process of brand creation

The primary sources of a university's brand are the vision and mission statements in its strategic plan. The strategic plan is the formal university document that sets out the university's direction for the leadership period of the incumbent Vice-Chancellor, often a period of 10 years. It is most commonly produced by reviewing the strategic plan from the previous leadership period, followed by comprehensive consultations with the staff, students, alumni and a range of external stakeholders to discuss the challenges and opportunities for the future directions of the university. The outcome of these discussions is the overarching policy document of the university and the document through which the university presents itself for public scrutiny. It is closely associated with the incumbent Vice-Chancellor, who has the leading role in developing and approving its content.

In the early stage of planning, the marketing and communication (MC) team meets with the Vice-Chancellor's team to hear about the key messages to be presented to the public. It is the role of the MC team to interpret the strategic plan and to shape the messages from it that provide the content for the creative process. The outcome is the campaign brief. This is a draft containing the kernel of ideas to develop into actual brand products. The brief is then offered or tendered to advertising agencies as creative commissions to undertake the design and technical operation of the distinctive branding artefacts.

During the production process, the marketing team plays a crucial role as the liaison between the university and the creative agency. In the process, the discussion of the brief goes through multiple cycles before the actual production takes place. Using the brief as a guideline, the agency develops creative ideas, resulting in a reverse brief for further discussion with the marketing team. The marketing teams need to ensure that the key messages will be well-delivered. The reverse brief proposed by the creative agencies details the specific plan in terms of the types of images, the wording, and in case of the films, the sound elements. The creative ideas are discussed with the university marketing teams who provide final approval for the production of the branding artefact.

In the case of UofA it is standard practice that the marketing team is directly involved in the production process. This involvement aims to guarantee that the agreed designs are carefully executed. Close engagement continues through the post-production process. For example, in the case of the Seek Light films, the images and wordings were completed first. The sound elements and the music were added later. At this point, the role of the marketing team was to ensure that the voice and the music selection used in the video was aligned with the intended message. One of the most crucial processes was the selection of music, which was carefully chosen to represent the university. Each university selected different music that they believed would be the best association with their brand. Another decision related to the voiceover talent. Each university wished to ensure that the inflection should be placed on the right words, mindful of every pause and stop, to produce the intended message. Another essential consideration was the quality of the voice used to speak the message, carefully selected to suit the university's characteristics, and to create the desired connection with the audience.

In relation to the actual execution of the creative advertising products, their publication style is required to conform to the brand standard document within each university. This document contains a set of established styles for any publication that is associated with the university, encompassing letterhead, banners, PowerPoint templates, posters, and logos. While the three universities in South Australia conform to the idea that brand is a single and consistent asset which they adopt as a reference point to achieve recognition, they each hold slightly different ideas on what constitutes a brand. The UofA requires its brand to comprise, but not to be limited to, a distinguishing symbol, mark, logo, name, word, sentence or a combination of these items that can be framed in the University's logo, positioning line, visual brand language and tone of voice. For Flinders, brand is the overall theme, ideas and attitude that should be adopted by the professional practices within the university environment. UniSA understands brand as an asset reflected in the distinctive elements, including its logo, corporate colour and typeface. The brand standard documents set practical guidelines for the use of the university's logo, colour, typography, design architecture, imagery and graphics. The actual branding product may contain these elements, but these are creative productions and the content messages within them are not sourced from the brand standard document. The presentation of some elements, especially the logos, however, is required to conform to the prescriptions within the brand standard document.

3.2 Multimodal data analysis

3.2.1 Research data

The study was conducted in South Australia where there are three public, that is federally funded, universities, namely The University of Adelaide (UofA), Flinders University (Flinders) and University of South Australia (UniSA). They each have their individual histories, cultures, identities and missions which combine to create unique institutions of higher learning within metropolitan Adelaide. These three institutions compete for students who pay fees to undertake a range of qualifications. The universities sustain themselves through student enrolments, and in order to attract enrolments they each embark on campaign programs to promote their distinctive identities. These campaigns aim to persuade potential enrolments to become actual enrolments. The work of the study is to describe, analyse, interpret and evaluate the multimodal products created by each institution to persuade and attract new enrolments. In concert, these products, in the form of posters and films, promote each university's brand via the combination of elements which represent each institution's identity.

Two types of data were used in the study. The primary data comprise each university's branding products, essentially their marketing posters and films. A minor dataset consists of supplementary sources to complement the interpretation of the data, for example documents relating to the publication of these branding products and interviews with personnel with responsibility for their production and publication.

3.2.1.1 Primary data

The primary data are published as billboards, bus stop posters and internet pop-up advertisements. These materials are categorised as static multimodal data and are also referred to as branding posters. A second part of these data is in the form of dynamic multimodal data sourced from brand advertising films published on television, in cinemas and on social media. These materials are also referred to as branding films. Both kinds of data are multimodal texts which represent the values and identities of the three institutions.

University advertising posters

The university advertising posters were obtained from the Marketing and Communications Offices of each university and also from online open sources. For the purposes of analysis, the study used digital versions of the posters. No alterations were made to any elements of the original design. The details of the branding posters are as follows:

Table 3. 3: University poster data

University	Data set
UofA	8 posters
Flinders	6 posters
UniSA	6 posters

a. UofA posters

UofA published twenty-two posters between 2013 and 2016. A feature of these posters was the use of human participants. Eight posters were selected for analysis with two featuring a female model, two featuring a male model, two featuring more than one model, and two without human models. An example of a UofA poster is presented in Figure 3.3.



Figure 3. 3: An example of a UofA poster

b. Flinders posters

Six Flinders posters were used in the study. Four posters were developed at the beginning of the campaign program and another two were developed towards the end of the campaign. All of these were used in the study. An example of a Flinders poster is presented in Figure 3.4.



Figure 3. 4: An example of a Flinders poster

c. UniSA posters

A total of six UniSA posters were used in the study. A common feature of the posters was the use of a blue background and white typography. All of these posters were developed within the university brand campaign period. An example of a UniSA poster is presented in Figure 3.5.



Figure 3. 5: An example of a UniSA poster

Copies of all of the posters used in the study are included as Appendix 1.

University advertising films

The university advertising films were obtained from online open sources. Consent to use these films in the study was obtained from the relevant offices within each university. No alteration has been made to any elements of the original design. The details of these brand advertising films are as follows:

Table 3. 4: University film data

University	Data set
UofA	2 films
Flinders	1 film
UniSA	1 film

a. UofA - Seek Light 1

Seek Light 1 (SL1) is the first iteration of the UofA brand advertising film, released in 2013. Published as a 60-second film, SL1 incorporates written language, music as a soundtrack and moving images with a focus on different landscape images. The film can be accessed at: <https://www.youtube.com/watch?v=TadTb5iuSDg>

b. UofA - Seek Light 2

In 2016, UofA released a second iteration of Seek Light (SL2) with a theme of 'Change the Way You Think'. SL2 features images of scenes taken around the university precinct with a focus on the actions of human participants. The film uses spoken language and a musical score which is different from but derivative of the soundtrack in SL1 and can be accessed at: <https://www.youtube.com/watch?v=hl1o9Hsi5gE>

c. Flinders - Go Beyond

Go Beyond (GB) is a 30-second film promoting Flinders. The film is distinctive for its use of reflected scenes on the expansive glass walls of Flinders' buildings. It combines both fast and slow-paced scenes, with spoken language alternating with music. The most recent version published in August 2017 was used in the study and can be accessed at: <https://www.youtube.com/watch?v=wK39U4Vatpw>

d. UniSA - Study with the Best

UniSA published this 30-second film in 2016. The film is part of the brand campaign Study with the Best. The images display both outdoor and indoor scenes, mostly using a blue colour scheme. The language in the film is in spoken mode, alternating with fast-paced music. The film can be accessed at: <https://www.youtube.com/watch?v=dFSsEt6S-0g>

All the YouTube links for the films are included in Appendix 2.

The posters and films are available in the public domain. Whilst they are accessible for viewing and/or downloading through the university websites and their official YouTube channels, official consent was requested and granted to access these data. These products contain the intended messages of the three universities in their campaign programs. They instantiate a number of different motifs which, in concert, are considered to be an expression of each institution's unique brand.

3.2.1.2 Supplementary data

To support the information from the primary data set, additional sources were used as supplementary data. These included document analysis and interviews with a range of stakeholders involved in the planning, production and publication of the materials.

University documents

a. Strategic plans

The strategic plans of each university are included as Appendix 7, as these are the documents from which the essential messages, ideas and values in the brand products were sourced.

b. University brand standards

The university brand standard documents contain information about the standards required by each particular institution when producing and publishing brand materials. These documents are important in offering evidence of the distinctive

publishing features required by each university. Relevant pages from SA universities' Brand Standard documents are included as an example as Appendix 8.

c. Financial information

The financial information in the study is drawn from several sources, including the Financial Reports of Higher Education Providers (Australian Government, 2017), University of Adelaide Annual Reports 2015 to 2017, Flinders University Annual Reports 2015 to 2017, University of South Australia Annual Reports 2015 to 2017, as well as Facts on University Funding (Universities Australia, 2017). As indicated, one premise of the study was that branding campaigns were undertaken to meet commercial objectives. These documents helped in understanding the financial situation within each university as well as the overall university context Australia.

Interviews

Ethics approval (H-2016-124) for the study was obtained from The Office of Research Ethics, Compliance and Integrity of The University of Adelaide in June 2016. This permitted interviews with the relevant sources to gather information for the research. Interviews with stakeholders in the planning, production, publishing and post-production stages were undertaken to provide background information not accessible publicly through the primary data. Interviews were conducted with the following personnel:

a. Marketing and communication teams within each university

Preliminary interviews with marketing and communication officials of each university were conducted to gather information about the planning, production, publication and post-production activities relating to each university's brand campaign.

b. Advertising agency personnel

Interviews with the company directors responsible for the production of the branding films provided information about the collaboration between the commissioning body and the creative teams responsible for the branding artefacts. These interviews also provided information on more technical aspects of the film production.

3.2.2 Data analysis process

3.2.2.1 Meaning potential in university branding artefacts

The posters deploy the modes of written language, image, typography and colour. See Figure 3.6. In a static text, these modes are presented in written and static image form respectively, and colour is attached to the images and typography.

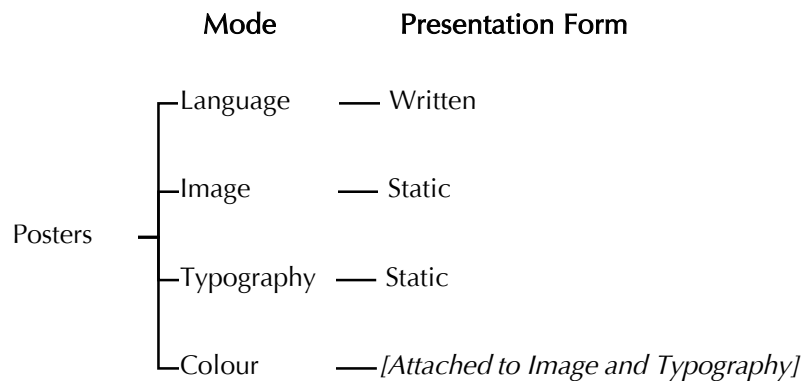


Figure 3. 6: Modes and their presentation form in static multimodal texts

Films employ a more complex combination of semiotic modes. In addition to those used in static texts, the medium of presentation in film allows for sound and movement. This complexity is mapped in Figure 3.7. Again, it is noted that colour is interpreted as an attachment to other modes such as in static and moving images, as well as in static and kinetic typography.

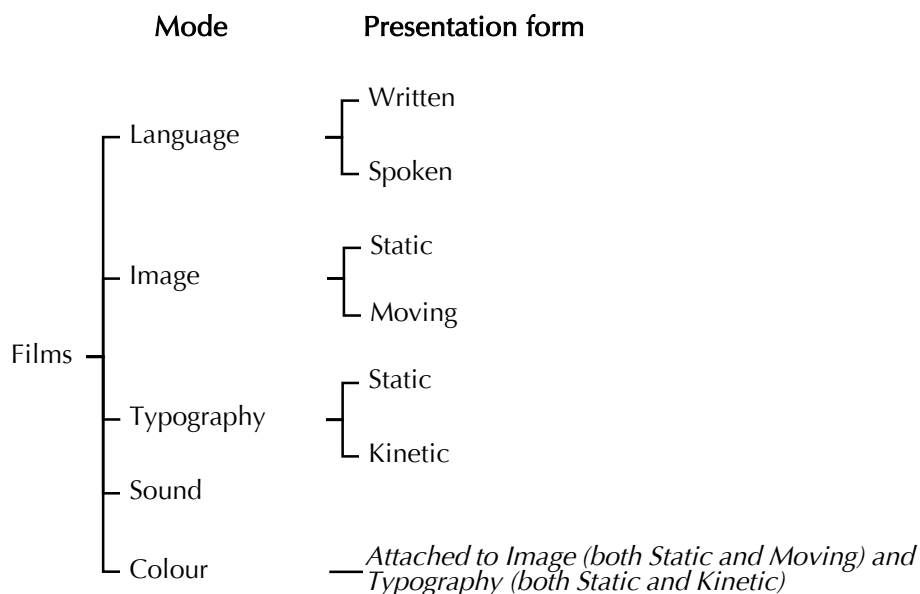


Figure 3. 7: Modes and their presentation forms in dynamic multimodal texts

The analyses of the posters and films aim to understand how each mode contributes independently and collaboratively to the overall meaning making processes. The figures below provide visual representations of the processes of meaning making in each mode. Each semiotic mode is labelled for its presentation form: static for the posters and dynamic for the films. In the figures, the dynamicity is labelled using the different terminologies as suggested in the referenced research, for example moving images (Kress & Van Leeuwen, 1996, 2006) and kinetic typography (Djonov & Van Leeuwen, 2013). The metafunctional meaning potential, namely ideational, interpersonal and textual within each mode is then labelled. The metafunctions are then labelled. The metafunctions are expressed via their realisational categories. In some modes, there are clear separations between the metafunctions and their realisational categories. In others, the metafunctions may be realised simultaneously within the available categories. The final and most delicate choice is the 'grammatical' element available for expressing different meanings. 'Grammatical' is used in inverted commas to indicate that an exact term is not available to cover all of the semiotic modes. In language, grammatical is the term understood for the linguistic element which is chosen to make one or other kind of meaning. However, it is not strictly accurate to label the choices available for meaning making in images or in typography as grammatical. The term 'grammatical' is used as a catch-all for all of the most delicate choices available to each semiotic mode, whether in a static or dynamic text. At this point it is appropriate to acknowledge O'Halloran's (2008) objective to grammaticise semiotic modes other than language, to make explicit the ways in which the metafunctions in each presentation form are realised. The meaning making potential in each of the semiotic modes used within the posters and films are presented in the following Figures. The mapping of meaning potential is sourced and adapted from Baldry and Thibault (2006) and O'Halloran et al. (2013).

Meaning potential in the posters

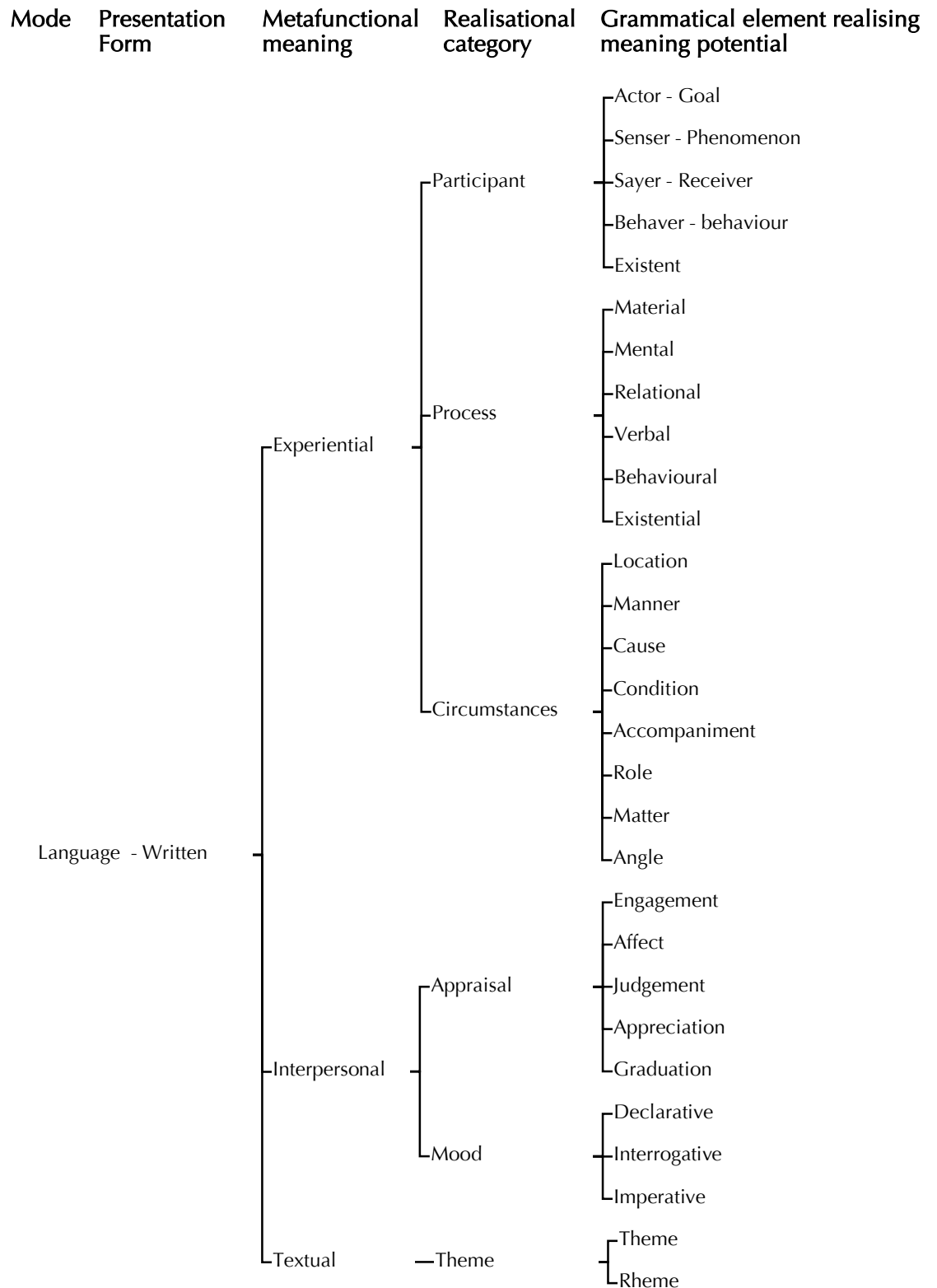


Figure 3. 8: Meaning making resources in written language - adapted from Baldry and Thibault (2006) and O'Halloran et al. (2013)

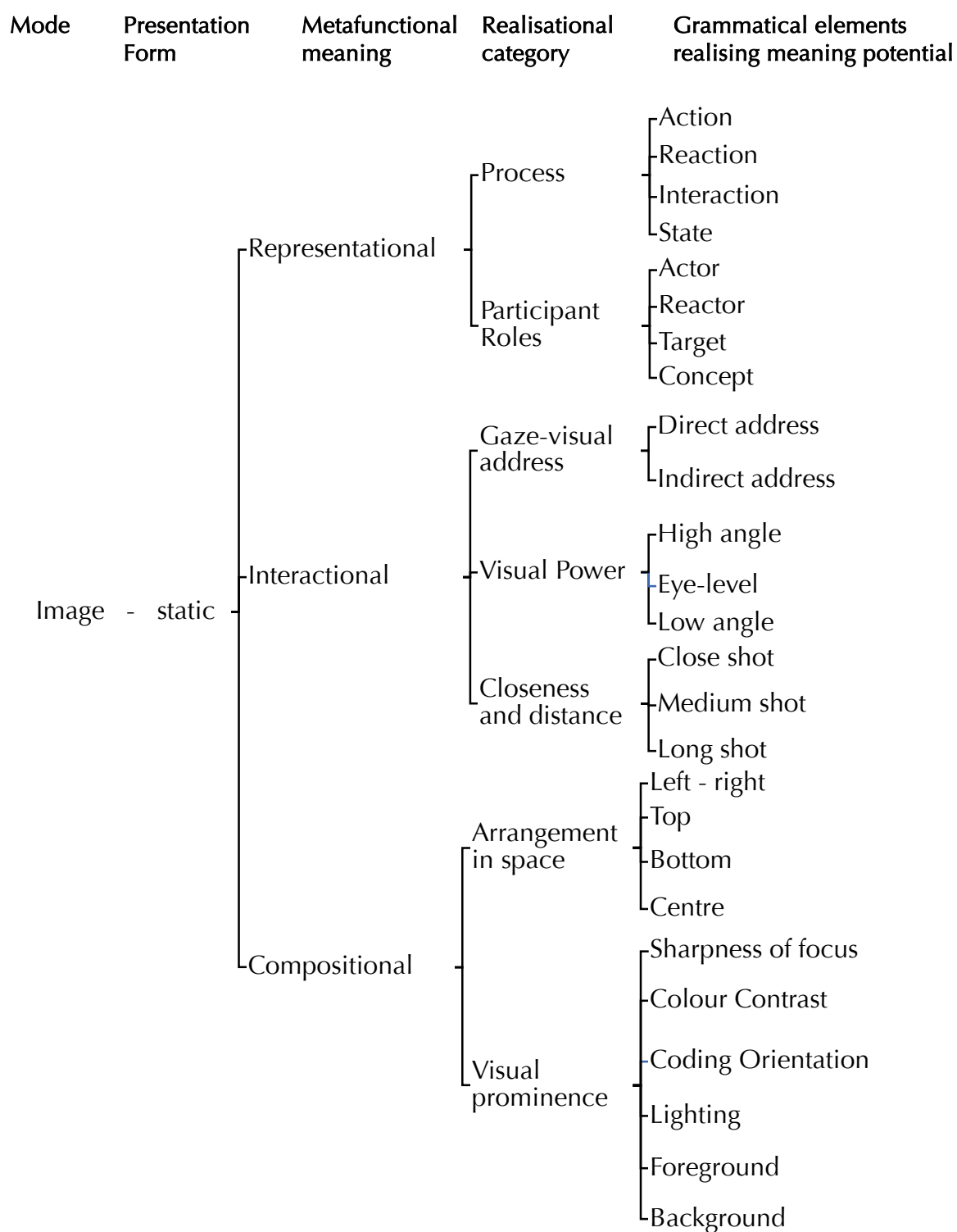


Figure 3. 9: Meaning making resources in static images - adapted from Baldry and Thibault (2006) and O'Halloran et al. (2013)

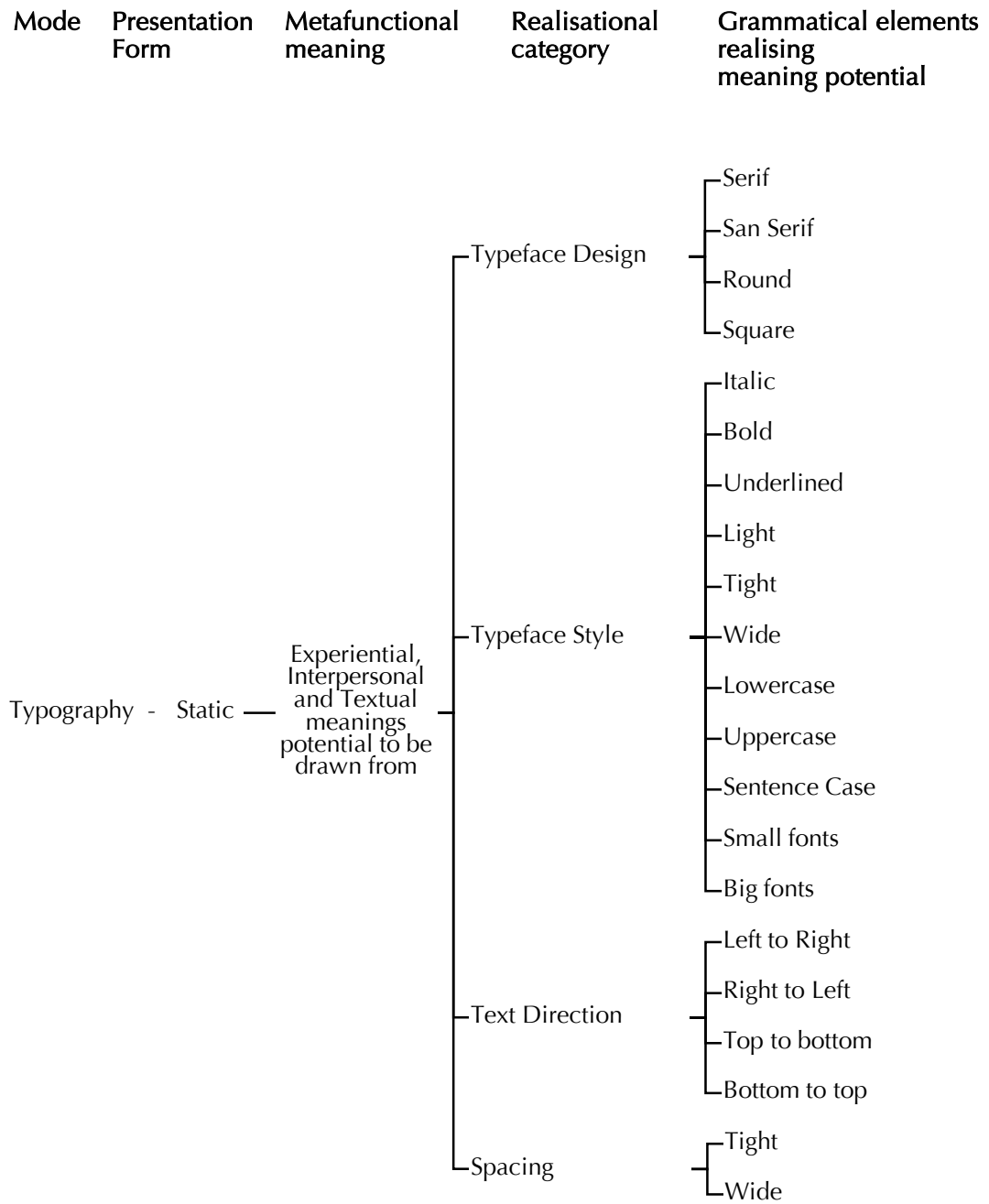


Figure 3. 10: Meaning making resources in static typography - adapted from Baldry and Thibault (2006) and O'Halloran et al. (2013)

Meaning potential in the films

In films, meanings are realised in a more complex combination of the semiotic modes of spoken and written language, static and moving image, static and kinetic typography, as well as sound and colour. Networks for the static modes have been provided above in Figures 3.8, 3.9, 3.10. The following figures are networks of the meaning potential in the additional modes involved in the films. These systems are adapted from both Baldry and Thibault (2006) and O'Halloran et al. (2013). The meaning potential in kinetic typography was adapted from Van Leeuwen (2006), Leao (2012) and Van Leeuwen and Djonov (2015).

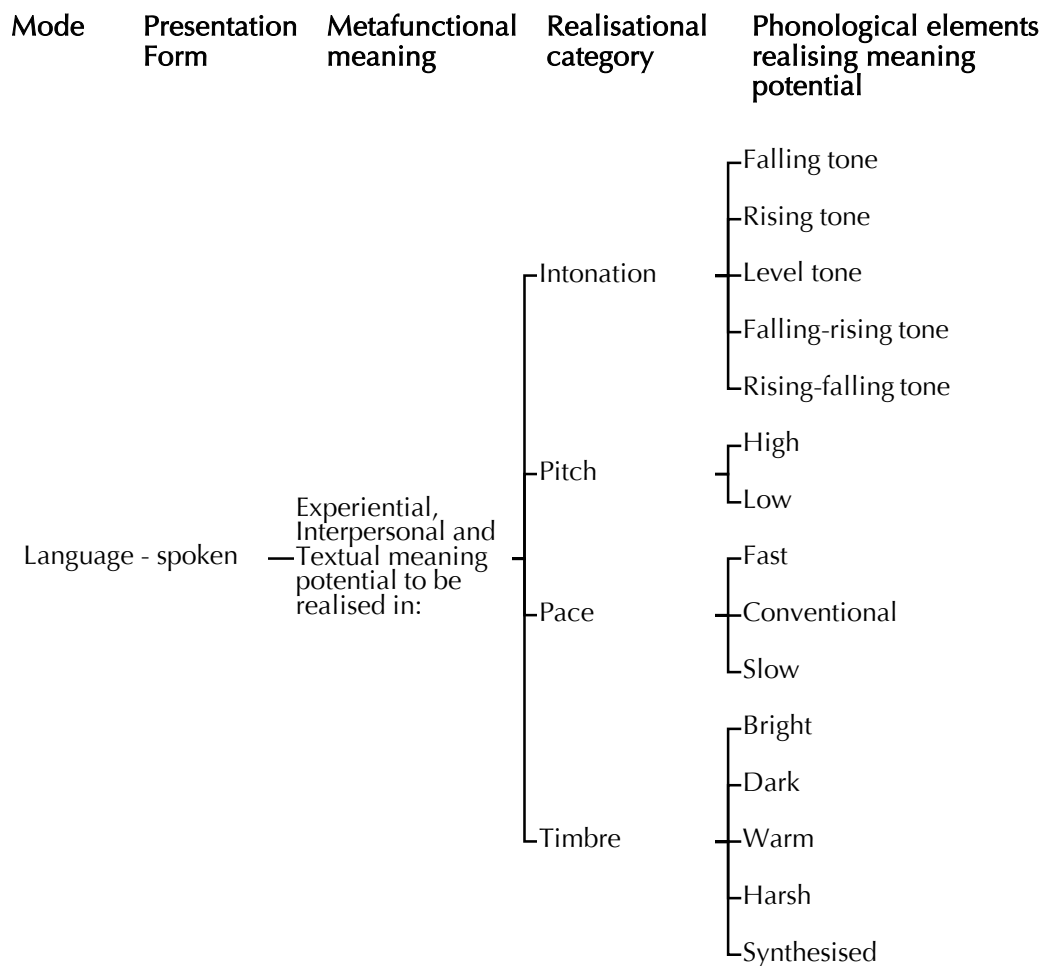


Figure 3. 11: Meaning making resources in spoken language – adapted from Baldry and Thibault (2006 and O'Halloran et al. (2013)

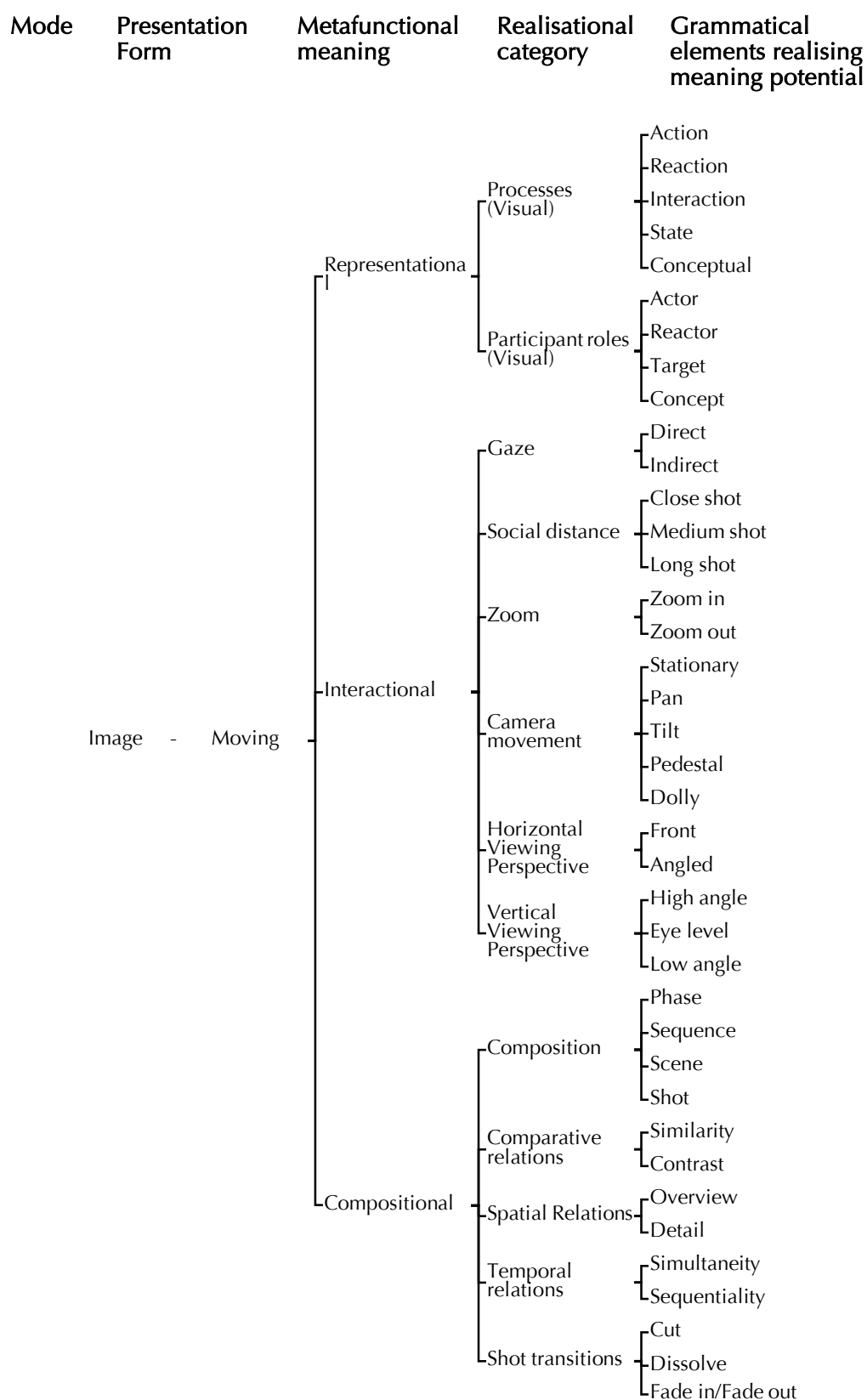


Figure 3. 12: Meaning making resources in moving images - adapted from Baldry and Thibault (2006) and O'Halloran et al. (2013)

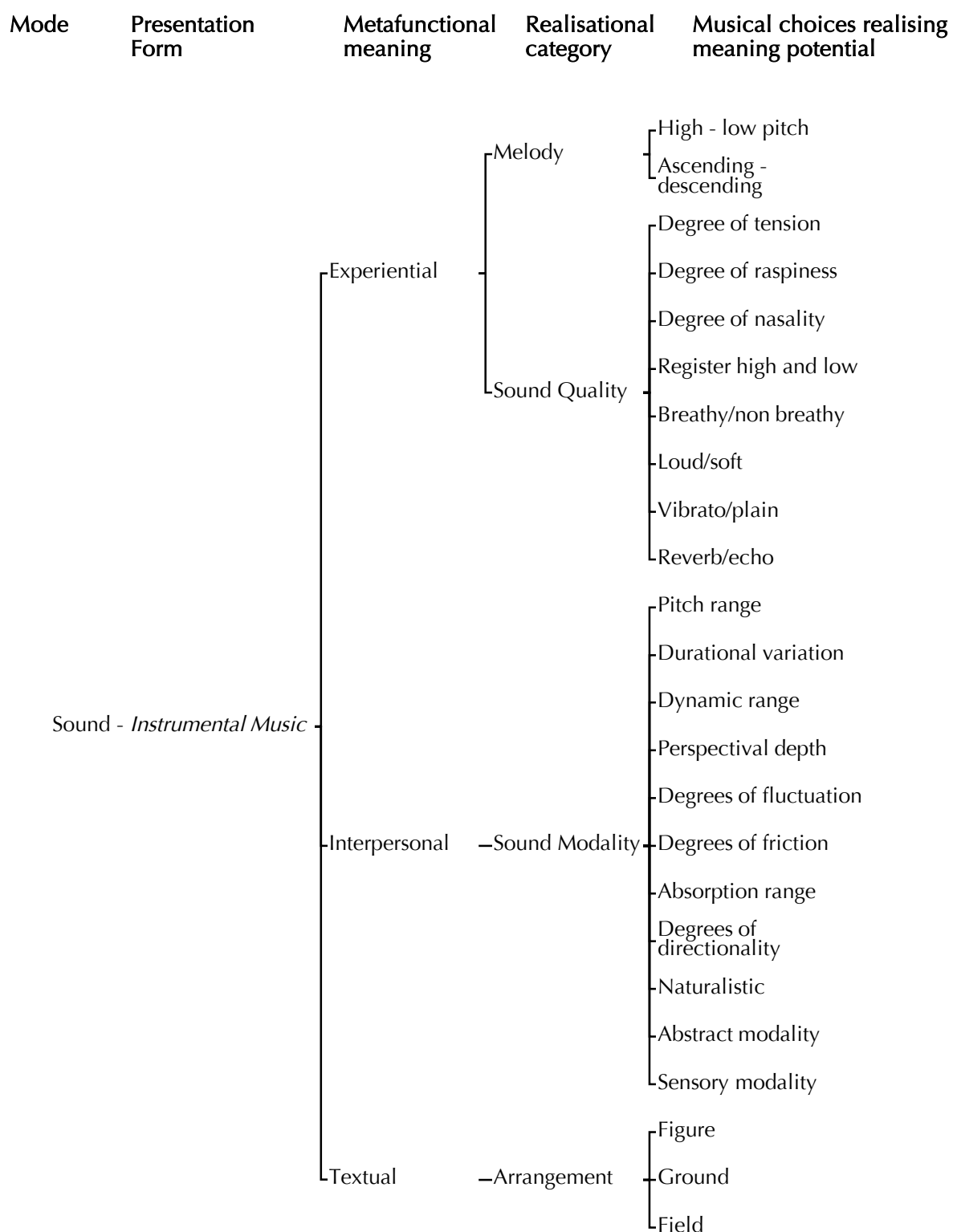


Figure 3. 13: Meaning making resources in sound - adapted from Baldry and Thibault (2006) and O'Halloran et al. (2013)

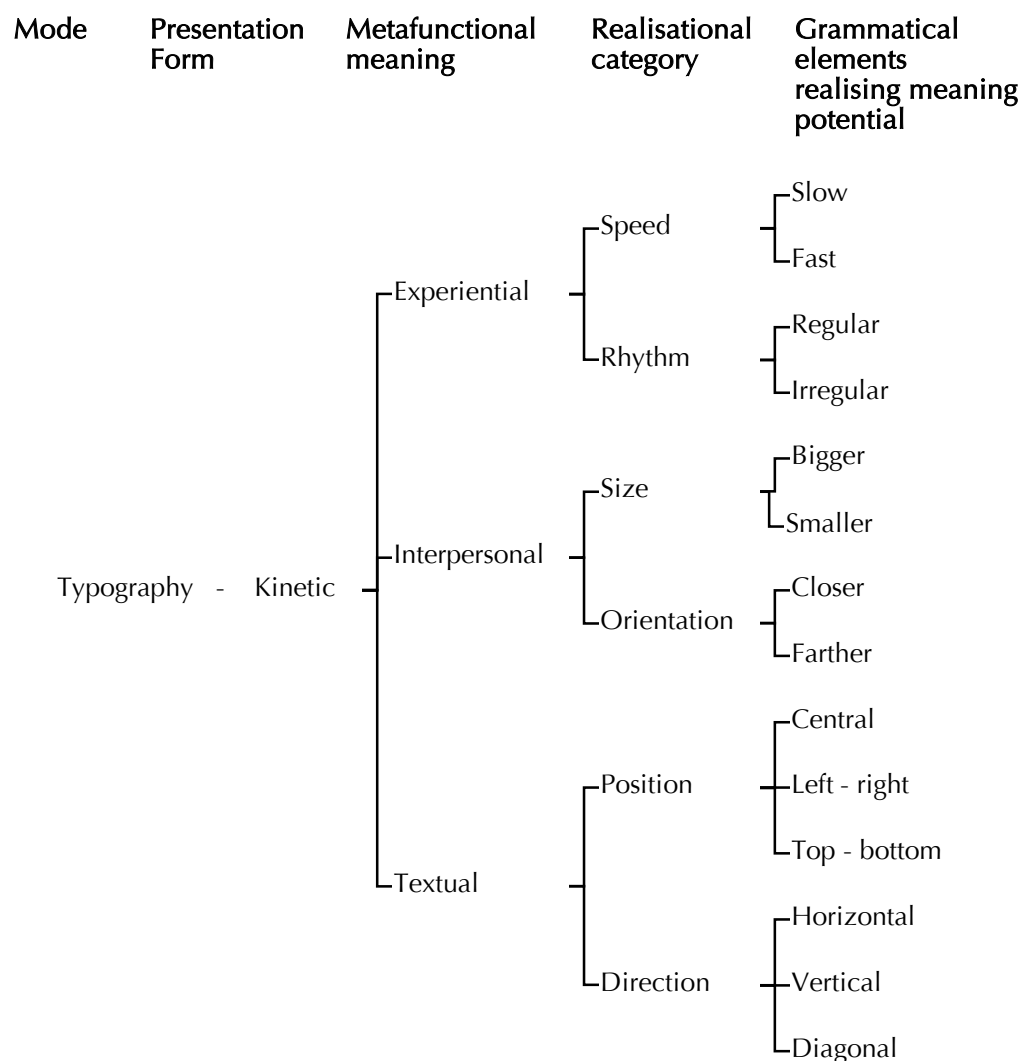


Figure 3. 14: Meaning making resources in kinetic typography - adapted from Van Leeuwen (2006); Leao (2012); and Van Leeuwen & Djonov (2015)

In the film texts, there are also examples of typography which move or float within the screen. However, no fixed framework for the analysis of kinetic typography has yet been established. Researchers including Van Leeuwen (2006), Leao (2012) and Van Leeuwen and Djonov (2015) have discussed the processes involved in developing a network for kinetic typography, which is tentatively mapped in figure 3.14.

The semiotic modes in each text are the sources of the meaning potential which is expressed via the grammatical elements listed for each mode. What the figures demonstrate is the huge potential for meaning which is available, independently through each distinct semiotic mode and then when these modes work in complementary ways. The deployment of these different meaning making resources is a core part of the study and is examined more closely in the methodological tools used in the study which are listed in Table 3.5.

Table 3. 5: Analytical tools to examine static and dynamic texts in the study.

Analytic tool	For static multimodal data analysis	For dynamic multimodal data analysis
Multimodal Transcription and Text Analysis (Baldry and Thibault, 2006)	Cluster Analysis (CA)	Film-Text (FT)
Multimodal Analysis[®] for Critical Thinking (O'Halloran et al., 2013)	Multimodal Analysis Image software (MMAI)	Multimodal Analysis Video (MMAV)

3.2.2.2 Analytical tools

Static Multimodal Texts

a. Cluster Analysis (CA)

The posters draw on the modes of language, image and typography. In an advertising poster, these modes may be located in different locations within the text to perform different functions. Baldry and Thibault (2006) proposed Cluster Analysis (CA) to describe the positioning of modes in a static multimodal text such as a poster. They argued that the functions of the small clusters made up the overall function of a text. In this study, it is argued that the functions of the modes that occupy the smaller clusters on the page perform a collective function in the advertising poster. Each of the functions is used for the naming of the label for each mode in each cluster. The label is not linked to the mode but to the function of the mode in one particular cluster. An example of CA applied to one poster is presented in the following Figure 3.15.

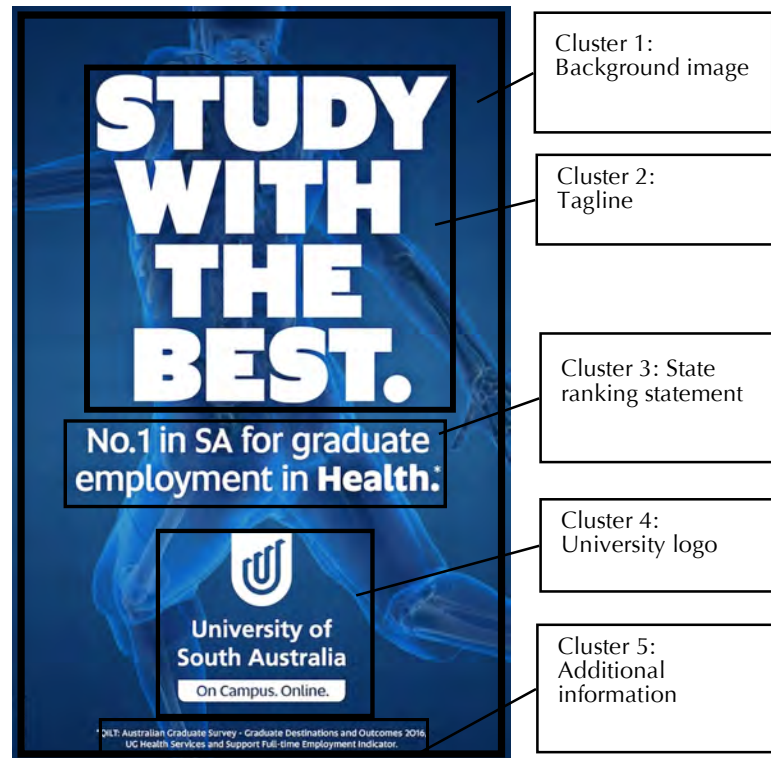


Figure 3. 15: An example of CA on a UniSA poster.

The poster comprises written language, static typography, static image and colour. The clusters are labelled according to their specific function in the poster. Details of the labels are given in Table 3.2 below.

Table 3. 6: Cluster number and label in the example poster for CA

<i>Cluster number</i>	<i>Label based on the function in the poster</i>
Cluster 1	Background Image
Cluster 2	Poster Tagline
Cluster 3	Announcement
Cluster 4	University Logo
Cluster 5	Additional Information

Cluster 1 is of the background image on which the language is overlaid and is labelled as background image to suit the function. Clusters 2, 3 and 5 consist of language displayed in differing typographies. They occupy different regions in the poster. The labelling is based on the functions that they undertake in the poster, namely poster tagline, announcement, and additional information respectively. In

this way, each cluster incorporates a mode which realises different functions relative to the function of the whole poster as an advertisement. Further analysis is conducted by examining the grammatical elements of language, image and typography, as presented in Figures 3.8, 3.9, and 3.10. The analyses are important in examining the metafunctional meanings in each mode within each cluster namely the experiential, interpersonal and textual meanings. In this way, the grammatical analysis provides the detail of what meanings are made in each mode in each cluster and how these meanings are tied to the overall function of the poster as an advertising product.

b. Multimodal Analysis Image Software[®] (MMAI)

MMAI is a software package for analysing two dimensional multimodal texts (O'Halloran et al., 2013). The software includes analytical system catalogues for texts such as advertisements, movie posters, information reports, news reports, news features, news editorials and infographics. In the study, the analysis of the posters was conducted using the catalogue system for advertisements on the basis that the posters were essentially a form of advertisement. Analysis using this software involves clustering and marking elements in the posters based on the grammatical elements of either the language or image to indicate the function of each element. Figure 3.16 offers an example of poster analysis using MMAI software[®].

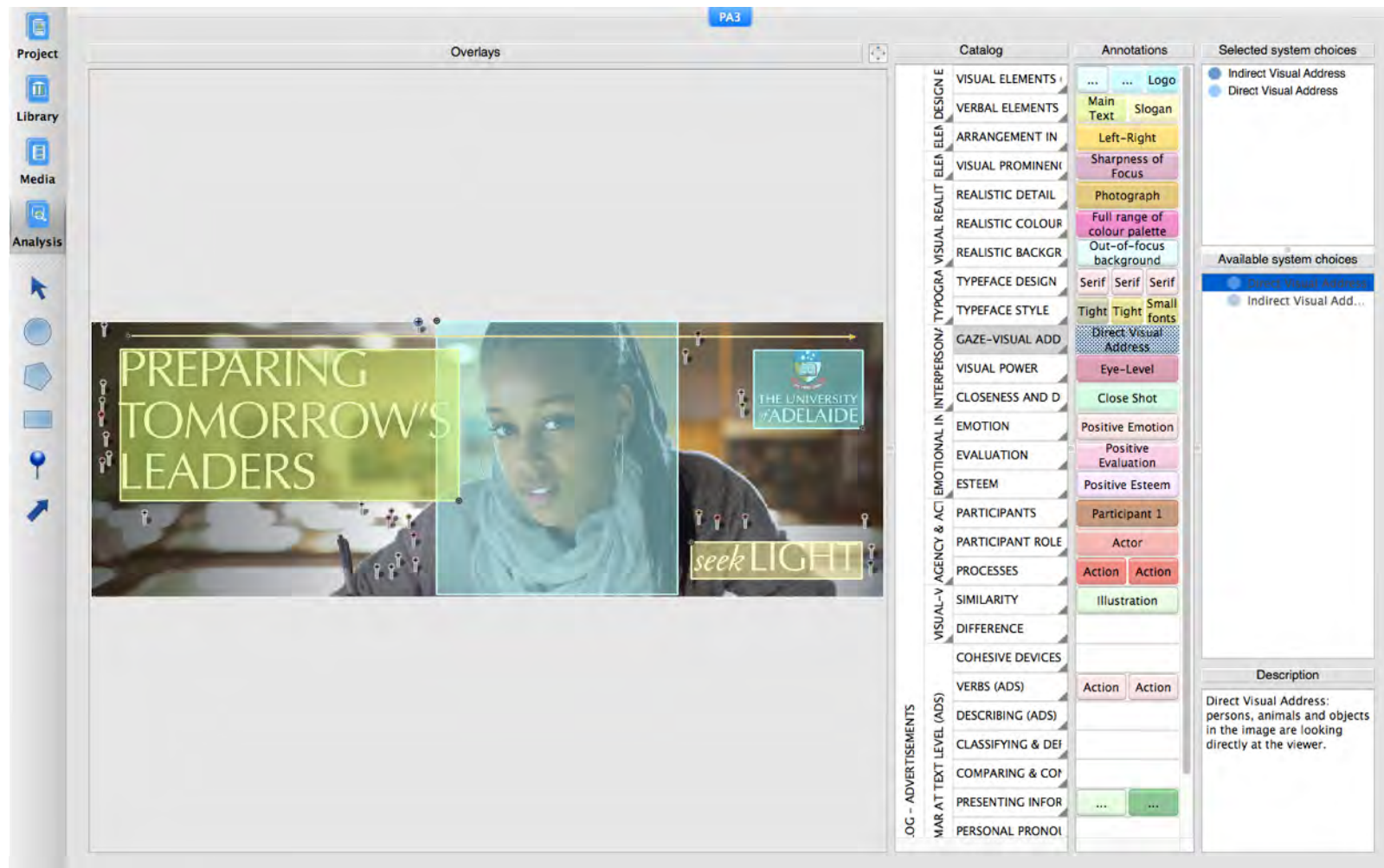


Figure 3. 16: An example of static multimodal text analysis in MMAI

Table 3. 7: The components and functions in MMAI Interface (O'Halloran et al., 2013)

Component	Function
1. Overlays	To display the static multimodal data, in this case, the poster data.
2. Catalogue	To display the realisational categories available for the analysis of the text. In this case, the Catalogue for advertisement has been chosen. Hence, the realisational categories reflect the characteristics of advertisements.
3. Annotation	To display the corresponding colour-coded nodes to the clusters or pins that mark the analysis.
4. Selected System Choice	To display the system choices that has been selected by the analyst for the particular 'grammatical' elements corresponding to the colour-coded nodes (3).
5. Available System Choice	To display the range of options of the available 'grammatical' elements in each realisational category.
6. Description	To display the description or definition of each 'grammatical' element.





The process of analysis using MMAI is as follows. The soft file of a poster is inserted into the software, where it will be displayed on the Overlays window (1). The Catalogue for the analysis is determined prior to conducting the analysis using MMAI. In the sample interface in figure 3.14 above, the Catalogue window (2) displays a list of realisational categories for the analysis of advertisements. The Annotations as shown in window (3) contain colour-coded nodes, which correspond to the analysis made in the Overlays window. The analysis is conducted by clustering an area or marking a point. Then, an item is chosen as Selected System Choice (4) from a number of items shown in Available System Choice (5). A description of every 'grammatical' element is provided in window number 6.

Dynamic multimodal texts

a. Film-Text transcription method (FT)

Baldry and Thibault's Film-Text transcription method (FT) is a method developed for film text using a manual approach, but not necessarily an analogue one. The analysis is conducted with the aid of a computer in a common word processing application. The system of analysis is laid out in six columns, specifying the details of the features to be identified within the dynamic data. Table 3.4 provides a sample of analysis layout using FT.

Table 3. 8: An example of analysis using Baldry & Thibault (2006) Film-Text transcription

Time	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional interpretation of phases and sub-phases
Column 1	Column 2	Column 3	Column 4	Column 5	Column 6
37	Shot 12 	CP: Stationary HP: Direct VP: Median D: Close Shot VC: Violin VS: Foreground CR: Brown, Blue, Sand CO: Naturalistic	Narrative image: A woman/musician is playing a violin Tempo: Slow	[2] Instrumental Music Tempo: Slow	Phase 12: EXPERIENTIAL: The lexical item <i>soul</i> relates to the image of a violin player to take the viewer to the next location. INTERPERSONAL: The depicted world is <i>nose-here</i> , but still positioning the viewer as observer. TEXTUAL: (1) Co-variate tie with previous on the basis of places shown in the preposition <i>within</i> and the image of a violin player. (2) Dissolving transition reflects a link to next item. (Transition: dissolving)
38		↓	↓	↓	
39		↓	↓	↓	
40		↓	↓	↓	

Analysis of film data using FT is conducted via the following steps. First, the moving image data is converted into still image data by capturing the film at every second. In Table 3.8, Column 1 indicates the timestamps, wherein each number (37 to 40) indicates the ordinal number of the seconds in the film. The captured image at the corresponding time is located in Column 2. In the example, the captured images in Column 2 were taken from the 37th, 38th, 39th and 40th seconds of SL1. Observation of the vertical sequence of the captured still images in Column 2 is useful to analyse the information structure of the film by noting the sequencing and the interdependency relations between frames as indicated by the transition methods such as *cuts*, *dissolves*, *fade-ins*, *fade-outs*, or *wipes*. In the example, a dissolving transition method is evident in the image of the 37th frame showing a blend between a baby's face and a woman playing a violin. In the 38th second, the frame shows a woman playing a violin. These captured images are then further investigated according to their 'grammatical' elements, which are detailed in Column 3. Here, the elaboration includes the description of the visual image by considering the camera position, horizontal perspective, vertical perspective, distance, visual collocation, visual salience, colour and coding orientation (as detailed in Figure 3.9 above for the meaning potential in still images). The element of movement in the captured image is detailed in Column 4, labelled *Kinesic Action*. The elaboration in this column is made based on Kress and Van Leeuwen's (1996, 2006) framework for representational and conceptual images. In the example, the image contains movement categorised as narrative image, that is: *A woman is playing a violin*. The analysis also notes whether the movement is carried out in fast or slow tempo. The sound elements are analysed in Column 5, examining those that may be sourced from speech, music or other sounds. Additionally, the analysis also accounts for silence. Finally, the sequencing of the phases and sub-phases in the data are interpreted in Column 6 via a metafunctional description of the experiential, interpersonal and textual meanings. Note that the symbol ↓ is used to indicate that the analysis for the current frame is similar to that of the previous frame.

b. Multimodal Analysis Video software[®] (MMAV)

O'Halloran et al.'s (2013) Multimodal Analysis Video software[®] (MMAV) is a computer application for the analysis of moving image data. Whilst Baldry and Thibault's FT requires the conversion of moving images into still image data, the technical operation of film analysis using the MMAV tool is conducted on the film as moving image data. Figure 3.17 presents a MMAV interface comprising its components. The function of each component is presented in Table 3.9 and is elaborated in the description of the analysis procedure.

Table 3. 9: The components and functions in MMAV software (O'Halloran et al., 2013)

Component	Function
1. Player window	To control the embedded film in running the analysis, for example to play, pause, rewind, fast forward and control the speed of the film.
2. Film Strip	To display the running film based on the timestamp. The timestamp is indicated in seconds, marked by the grid in the ruler above the film strip. This strip also shows the segments of the films if the full-length film is cut into shorter sections for analysis.
3. Sound strip	To display the audio waveform of the general sound element. The differentiation of the sound element, however, does not indicate whether it is sourced from spoken language, music or other sound.
4. Dialogue Strip	To display the nodes or colour-coded bars underneath the sound strip. The length of the nodes indicates the length of both segmentation of the film and language occurrence. In the subsequent analysis, the length of the nodes for the Dialogue Strip <i>may</i> be duplicated for analysis of other 'grammatical' elements.
5. Transcription Window	To display the time-stamped language element from the film. Every bullet point has a corresponding colour to the nodes and the tabs. The colour coding is made based on the required analysis; for example, one colour represents one speaker or one colour represents one clause, depending on the purpose of the analysis.
6. System Strip	To show all the available systems that comprise the realisational categories and 'grammatical' elements for the meaning making potential of each mode.
7. Selected System Choices	To display the system choices selected by the analyst for the particular analysis item.
8. Available System Choices	To display the option of the 'grammatical' elements available for a particular realisational category.
9. Description	To display the description of each 'grammatical' element.



Figure 3. 17: An example of dynamic multimodal text analysis using O'Halloran et al.'s (2013) MMAV Software

Using MMAV, the film is embedded in Player Window (1). In this window, the film plays its full length. Underneath the window is a control panel with buttons to control the film, to play, pause, rewind and fast forward. The volume of the sound in the film can also be adjusted. An additional button is available to control the speed of both the sound and the moving image elements. In this way, for example, the film can be run at slower speed to focus on a particular aspect of either the sound or the moving image. The moving image is also shown in Film Strip (2) as a stretch of unfolding film. The ruler above the strip indicates the time along which the film unfolds. Underneath the Film Strip, Sound Strip (3) indicates the general sound elements in the film, shown as a waveform. For a more detailed analysis, segmentation of the film into shorter sections is necessary. In this study, the segmentation is based on the length of the phases in the film (more detailed elaboration on phases is provided in Chapter 5). The length of the segments corresponds to the length of the nodes in Dialogue Strip (4). In the example above, the first segment is of 4-second length. Within the four seconds, one phase of the film unfolds, accompanied by the display of *We search* in written language. In an analysis this language element is entered into the system and displayed in Transcription Window (5). The analysis is made by referring to the System Strip (6). This column shows all the available systems that comprise the realisational categories and grammatical elements for the meaning making potential for each mode involved in the film. The Selected System Choice for a particular analysis is then shown in Window 7. The options for the grammatical elements for a particular realisational category are shown in 8. Every option for each grammatical element is provided in 9.

Additional analyses

While the selected tools provided comprehensive methods for the analysis of the meaning making potential in both posters and films, additional analyses were also required for a comprehensive understanding of the meaning potential within all of the semiotic modes. These resources, understood to be beyond the scope of the selected analytical tools were particularly useful in examining the use of typography, colour, music, university logos and the intermodality of the semiotic modes in both the static and dynamic texts.

a. Typography analysis

Van Leeuwen (2006) proposes that typography is a mode on its own. In this study, two types of typography, static and kinetic, were examined. Static typography has been included Baldry and Thibault (2006) and O'Halloran et al. (2013) resources.

For the kinetic typography, this study provides a tentative model in Figure 3.12, which is made based on the evidence from the data. The model is used as a means to understand typography in the dynamic data, which is rendered both visually and kinaesthetically, hence kinetic typography. A more detailed discussion of kinetic typography is provided in Chapter 4.

b. Colour analysis

Whilst colour is included as one of the compositional modes in both posters and films, there is no equivalent representation of colour as a separate mode. In the figures above, colour is seen as one possible element of Visual Prominence in the overall framework for static images in Figure 3.7 and moving image in Figure 3.10. Colour appears to be parasitic in that it is dependent on other modes (Chapter 2, Section 2.2.3). Hence its contribution to the meaning making process relies on the modes to which it attaches, for example in images and typography. On this basis additional analysis was needed for the elaboration of colour in the meaning making process. This was conducted following Van Leeuwen's (2011) study of colour in which he suggested the role of colours in realising Ideational, Interpersonal and Textual metafunctions.

c. Music

Music plays an important part in each of the university branding films. In addition to the sound analysis using the choices available in the analytic tools, the music elements in the films were analysed via Machin's (2010) analysis of film music and using his categories of sound modality, sound quality, arrangement and melody.

d. Logos

The university logo was present in all of the posters and in the films produced by each university, and had an important function in identifying each institution. Because of this permanence the logo is given special attention in the study. Whilst the logo of the university is unchanging, the slogo is a more recent phenomenon. The slogo is the brief wording or phrase that has been developed for use in the current campaign, with the understanding that another slogo will be developed and used for the next branding campaign. In spite of its ephemeral nature, the slogo is also a focus for analysis. They were analysed using an SFL-based methodology developed by Johannesssen (2017), focusing on how the icotype and logotype elements in both logos and slogans construe ideational, interpersonal and textual metafunction meanings.

e. Intermodal analysis

Whilst it is important to understand the contribution of each mode in the creation of meaning, it is also crucial to understand how these modes work together in construing unified meanings. For this, the study drew on work in intermodality by Royce (1998), Painter, Martin and Unsworth (2013), Unsworth and Cleirigh (2017) and Machin (2010) to understand the synergy and the multiplication of meanings when more than one mode was co-deployed as is the case in all multimodal texts.

Intermodal relationships in the posters are understood as a synergy between the semiotic modes within the semantic space of the page. In this way, ideational, interpersonal and textual meanings are evident in the relationships between the language and the images. Intermodality in the posters was analysed by using elements of each of the frameworks outlined in Table 3.10 as part of the explication of intermodal relations.

Table 3. 10: Intermodal analysis models for static multimodal texts

Theory	Purpose of intermodal analysis	Technical procedure of intermodal analysis
Intersemiotic Complementarity (Royce, 1998)	Cross-referencing experiential, interpersonal and textual meanings between the language and the image on a page.	<p>Experiential meanings are drawn from the relations of repetition, synonymy, antonymy, hyponymy, meronymy and collocation.</p> <p>Interpersonal meanings are drawn from intersemiotic reinforcement of the Mood system and intersemiotic attitudinal congruence and attitudinal dissonance.</p> <p>Textual meanings are drawn from the elements within the compositions such as informational value, salience, visual framing, visual synonymy and reading paths.</p>
Intermodal Identification (Unsworth and Cleirigh, 2017)	Drawing on the possible relations where language identifies image or image identifies language on a page.	<p>Language identifies image Wordings gloss images</p> <p>Image identifies language</p> <ul style="list-style-type: none"> • Image visualises quality • Image visualises additional participants • Image visualises language elements of location
Intermodality (Painter, Unsworth & Martin, 2013)	Drawing possibilities of similar meanings from the coupling of language and image on a page which include metaphorical and/or symbolic meanings.	Cross referencing language and image elements on the page that have similar meanings.

Intermodal analyses in static multimodal texts were first conducted using Royce's (1998) model of Intersemiotic Complementarity. The application of this model is useful when dealing with concrete image in relation to literal language in one-page space. The model was less satisfactory when applied to more abstract language-image relationships. Cleirigh and Unsworth's (2017) model was useful to describe possible language-image relations wherein language identifies image or image identifies language on a page. In addition, Painter, Unsworth, and Martin's (2013) framework was used to draw possibilities of similar meanings, including metaphorical and/or symbolic meanings, from the coupling of language and image on a page.

Intermodal relationships in the dynamic data involve three modes: language, image and sound. It is recognised that there are more possible permutations of intermodal relationships in the dynamic data involving the combination of two modes: language-image, language-sound, and sound-image. However, in the study the intermodal relationships in the dynamic data were looked at in terms of the alignment of all three modes: language, image and sound. This is because these university branding films were well-designed products, carefully prepared to convey the messages using the synchrony of language-image-sound. Accordingly, the study worked with Machin's (2010) framework for analysing music in video in which he used the categories visual, sound, and verbal resources (p. 185). These categories align with the modes of image, sound and language used in this study. The technical description of Machin's (2010) framework is presented in Table 3.11.

Table 3. 11: Intermodal analysis model for dynamic multimodal texts (Machin, 2010)

Video (Machin, 2010)	Melody and sound qualities (Machin, 2010)	Lyrics (Machin, 2010)
Image (SFL category)	Sound (SFL category)	Language (SFL category)
Description of the kinesic action and/or the conceptual elements in the moving images, including the transition process between scenes.	Description of music elements, consisting of: <ul style="list-style-type: none"> • Sound modality • Sound quality • Arrangement • Melody 	Description of the wordings used in the video.

The use of all of the analytic resources described above contribute to understanding the meaning making potential of the semiotic modes used in the posters and films. It has been noted that these semiotic modes make meanings independently and are also integrated in both kinds of multimodal text to make unified meanings to an

audience of viewers or readers. Accordingly, attention is given to the intermodality evident in the branding artefacts. It is also important to emphasise that these marketing products are meaningful within their situational and cultural contexts, and some understanding of these contexts and the texts within them are important in predicting their reception and perception by the potential audience.

3.3 Organisation

The following chapters address the research questions. The analyses begin in Chapter 4 with a multimodal analysis of the university logos with particular attention to colour and typography. The reason for this is that the university logo is permanent and that it was the original place for colour and typography to be used. The brand standard document at each institution has adopted the colour palette and typography from the logo, so that the colour and typography evident in the posters and films aligns with the originals used in the logo. The final part of Chapter 4 discusses the slogo, understood as a fusion of a current slogan and logo. Chapter 5 details the roles and relationships of the semiotic resources that constitute the posters and films as multimodal texts. Here, the resonance between the meanings in the multimodal data and the messages from the campaign programs is examined in detail. Chapter 6 provides an overall discussion on the manifestation of university brands in posters and films, the distinctiveness of each university brand, and the comments on the analytical tools used for the data analysis process. The chapter concludes with a section wherein the concluding remarks, limitations and implications for further and postscript are included.

CHAPTER 4

THE UNIVERSITY LOGO, COLOUR, TYPOGRAPHY AND SLOGO

The logo is an encapsulation of the overall identity of each university, and is found in all university posters and films in the data. As a visual representation of the university, a logo contains elements which are then generated for colour and typography evident in the posters and films. For this reason, the analyses in this chapter is organised in the order of university logo, colour and typography. The chapter concludes with some comments about the use of slogo.

4.1 Meaning in the logo

4.1.1 Logo analysis

Work by Johannessen (2017) provides an SFL based framework for the analysis of logos. He concludes that although there is insufficient information in many logos for a rich semantic or lexico-grammatical reading, they nevertheless offer a unique opportunity for a rigorous and detailed study in multimodal meaning making. His starting point is that a logo is at once an extremely simple graphic structure and a completely self-contained, richly faceted multimodally constituted communicative artefact (p. 3). The SFL influence in the work is evident in the development of a *Dynamical Functional Rank Scale*, a framework first proposed by Boeriis (2012) who merged O'Toole's (1994) rank scale, Baldry and Thibault's (2006) functional clustering, and his own idea of an affinity mechanism to understand the rank system in visual texts. The framework suggests that visual compositions comprise the ranks of 1) Text-whole, 2) Groups, 3) Figurative Elements and 4) Components (Table 4.1).

Table 4. 1: *Dynamical Functional Rank Scale (Boeriis, 2012).*

Dynamic Functional Rank Scale in Logos	Description
Text-whole	The whole display of a logo in a graphic field.
Groups	Regions in a logo which may be realised in logotypes, icotypes or mixed types.
Figurative Elements	The elements in the logotypes, icotypes or mixed types.
Components	Components of typographic presentation in logotypes or image in icotypes or both in mixed types.

Johanessen (2017) adopted Boeriis' framework to analyse the ideational meanings within company logos. The proposal made in this thesis is that a university logo is an independent text, and that a complete understanding of a logo as a text requires an analysis of the experiential, interpersonal and textual meanings it makes.

Focusing his attention on two-dimensional logos, Johanessen suggests that all logos are naturally multimodal, and two different modes are at work to realise the meaning potential at the Text-whole level. The Text-whole rank is labelled the graphic field, i.e. the surface that supports the graphic structure (Johanessen, 2017, pp. 3-4). At the rank of Group, a logo may be realised in logotypes, icotypes or mixed types. These types of realisation are adopted from Heilbrunn (1997), a marketing semiotician, who proposed that the hybrid nature of logos may involve:

- (1) logotypes (logos that consist entirely of letters and numerals),
- (2) icotypes (logos that consist entirely of pictures),
- (3) mixed types (combinations of letters, numerals and pictures).

The terms logotype and icotype are not used in SFL-based multimodal research. In this study, logotype is synonymous with typography and icotype has the same meaning as image. On the basis that Johanessen's work is the foundation of the analysis in this chapter, his terminology of logotype and icotype are preferred. In an example of an analysis of a company logo in Figure 4.1, Johanessen proposed the following:

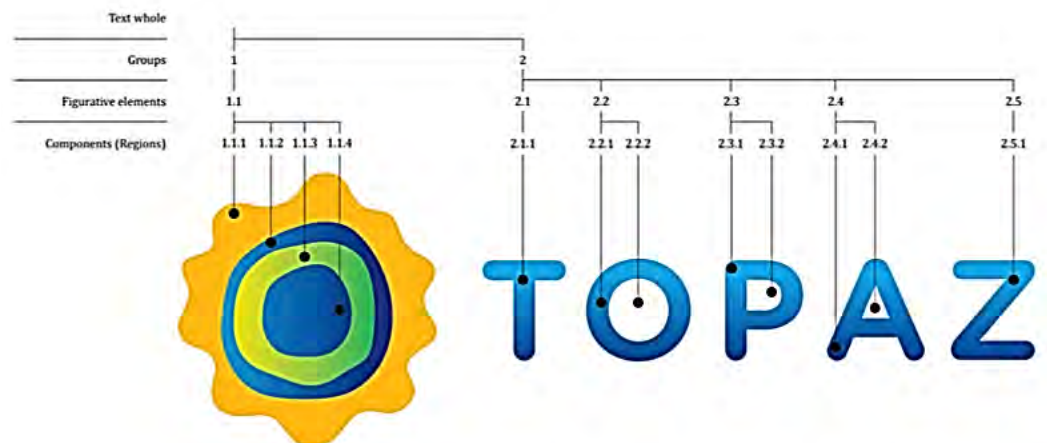


Figure 4. 1: Dynamical Functional Rank Scale in a company logo.

The company name is Topaz. At the Text-Whole level this logo consists of both an icotype and a logotype, making it a mixed type logo. There are two Groups, marked 1 and 2. The Figurative Elements are marked with 1.1, 2.1, 2.2, 2.3, 2.4, and 2.5 respectively, indicating that the icotype is comprised of one Figurative Element,

whilst the logotype consists of five. The Components refer to all the detailed elements, in this example of Topaz, where every line is used to compose various shapes of circles in the Figurative Elements.

Using Johannessen's framework, the suggestion here is that the university logos are functional units crucial to the identity of the university. From an SFL perspective the logos realise metafunctional meanings, each in different ways. Each is of the mixed type comprising letters (logotypes) and pictures (icotypes) in vertical and horizontal configurations. Whilst a vertical configuration structures the graphic fields top to bottom, a horizontal configuration arranges the Groups side by side. See Figures 4.2 and 4.3.



Figure 4. 2: University logos in vertical configurations



Figure 4. 3: University logos in horizontal configurations

From Figures 4.2 and 4.3 it is evident that the three university logos are presented in slightly different ways, either vertically or horizontally. In a vertical configuration, the graphic fields of each logo display the icotypes in the form of crests at the top section as the first Group. These crests are characterised by distinct Figurative Elements that identify each university. The UofA crest consists of two Figurative Elements, the crest and the ribbon. Within the crest, the Components are the colours blue, white and gold, as well as the constellation of the Southern Cross and an open book. Below the crest, in the second Figurative Element is a red ribbon that bears the Latin motto: *Sub cruce lumen*, which translated as 'learning under the Southern Cross.'

The uppermost Figurative Element in the Flinders' crest is a fully rigged sailing ship that 'sails' on what appears to be a wreath of blue, pale blue and white stripes. The second Figurative Element is the crest itself, within which the components of an open book, above a yellow shining sun, are located on a dark blue background. The UniSA crest is more simple, consisting of only one Figurative Element, the crest itself. On the blue crest, there are two Components of interconnected 3D shapes of the letter 'U' in white, each with ascending tips.

The second Group in the graphic field of each is the logotype, which is positioned below the first Group. Each of these displays the name of the university. Johannessen's framework proposes that a Group is comprised of Figurative Elements. However, the university data set indicates that, with the exception of an underline in the UofA logo, the Components are solely the typography of the university name/and its typography. On this basis, therefore, the description of the typography of the university's name is made with reference to Van Leeuwen (2006) and Stöckl (2005) as detailed in Section 4.3 of this chapter.

'The University of Adelaide' is presented in serif typeface, stacked on two lines. Accentuated by a right-leaning slope in 'of', the word 'adelaide' is larger than 'the university', making 'adelaide' the typographically salient element. Combining both serif and sans serif typefaces, the typography presentation of Flinders University places the typographic salience on 'flinders'. This is created by means of weight and size; that is the use of bold typeface in a larger size than the sans serif typeface used for 'university' in the second line of the text block. UniSA uses sans serif. Regularity in this logo is created in the rounded curvature of the typeface selection. Whilst both UofA and Flinders use all black typography, UniSA uses blue.

The components of the horizontal Figurative Elements are identical to those in the vertically configured logos. The logotype of the university name is aligned with the

crest as the Figurative Element in the icotype. In the UofA logo, this means that the ribbon is not part of the alignment. In the same way, the ship is not included in the alignment in the Flinders logo. By contrast, in the UniSA logo the alignment of the logotype and icotype is relatively direct because the crest is the only Figurative Element.

These logos are mixed type, comprising both icotype and logotype, essentially the crest and university name. The juxtaposition of crest and university name creates affinity in the graphic field by means of spacing. Affinity is a term used by Boeriis (2012) to refer to the structural distinctiveness and cohesion of a given rank that depends on, for example, alignment, framing, separation, proximity, likeness, or contrast in order to combine or separate elements. In the case of the university logo, the adjacency between two Groups minimises any boundary, and unifies them as a whole text. Whether the logo is a functional unit, however, requires some interpretation of its realisation of meanings. In SFL terms the question is if and how the logo integrates ideational, interpersonal and textual meaning to create a unified text.

The Textual meanings in the logo are made in the arrangement of the semiotic resources. The logos are presented in either a vertical or horizontal configuration. In both arrangements, the crests are located in a more salient position in the graphic field, namely at the top and left of each configuration. In Kress and Van Leeuwen's (1996) composition formulation, these positions signify the given (left) compared to the new (right) and the ideal (top) as opposed to the real (bottom). The communicative effect of this arrangement is the recognition of the crest over the name of the university. When the university logo is presented on its own, the intention is that the audience recognises it as the visual representation of the university identity (see Watkins & Gozenbach, 2013; Ali-Choudhury, Bennet and Savani, 2009).

Johannessen does not comment on how logos realise interpersonal meaning. It is proposed here that the logo may be used to express attitude and/or enact interaction. For example, the use of crests in the logos informs the audience of the cultural lineage of the institutions, hence the way they wish to be perceived. The logo reflects the way a university positions itself as an educational institution. The crests vary from the classical at UofA to more contemporary at Flinders and UniSA.

4.1.2 University identities, values and ideals in the logo

The logos of the SA universities feature the use of heraldry, which reflects their cultural heritage. As the oldest university in the State, UofA has a complex history surrounding its logo and the meanings that have been created since its endowment. Flinders and UniSA, on the other hand, have a different history. Their logos, accordingly, reflect their history as higher education institutions that were established much later than UofA.

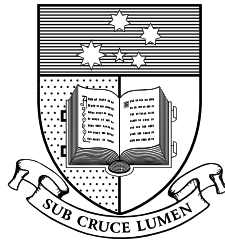
The initial idea of a logo for UofA was raised in 1893, nineteen years after its establishment. However, due to financial issues the completed patent of arms was only forwarded to the university in 1925. At that time, UofA obtained its logo from The College of Arms in England. The College is the official heraldic authority able to grant a coat of arms in England, Wales, Northern Ireland and Commonwealth countries such as Australia and New Zealand. The use of a coat of arms as an identity symbol began in the medieval period during which knights competed in tournaments. It was the responsibility of heralds to ensure that knights were recognised by the arms they bore on their shields and the crests they wore on their helmets. Later, the heralds' responsibilities evolved into recording and controlling the use of arms. The College of Arms was then developed and provides services in arranging the design and granting of new coats of arms. These services are provided for a variety of clients such as government departments and agencies, local authorities, institutions, universities, schools and commercial companies. In the case of UofA, the selected design was a heraldic coat of arms bearing the following description:

Per pale Or and Argent an Open Book proper edged Gold on a chief Azure five Mullets, one of eight, two of seven, one of six and one of five points of the second, representing the Constellation of the Southern Cross; and the Motto associated with the Arms is Sub Cruce Lumen 'The light (of learning) under the Southern Cross'

The description uses both Latin and English to specify the division of the shield, the images, the colours and the written motto. 'Per pale Or and Argent' indicates the division of the shield by a vertical line with Or, or yellow/gold colour, and Argent, or white silver, respectively. An open book is positioned at this section of the shield. The chief, or top, of the shield is azure or blue with stars of different numbers of points, making up the constellation of the Southern Cross signifying the astronomical location of Australia. The use of the colour element from the logo endowment as an element of brand identity is discussed in Section 4.2.

The description is presented visually as shown in Figure 4.4 below. The mono version indicates the colours from the description using lines and dots. In the full colour version, the produced blue and gold is dull. This coat of arms was then adapted to become the UofA logo.

**Coat of Arms
Mono**



**Coat of Arms
Full colour**



Figure 4. 4: Original design of UofA coat of arms from its endowment

The UofA brand standard emphasises that ‘the Coat of Arms is not the university logo device. A contemporary, stylised interpretation of the coat of arms has been developed and is used as the official university logo (University of Adelaide, 2013, p. 16)’. The standard university logo of UofA combines the crest and typography as presented in Figure 4.5. The stylised interpretation of the coat of arms as the university logo is seen in the use of stronger colour hues and clearer lines to outline the crest. The logo also contains a clear statement of the university’s name in a substantial font size and a clearly legible font type.



Figure 4. 5: The standard full colour UofA logo

One of the major adaptations in the UofA logo is in its ribbon. The original ribbon displayed more curls at the edges. It was white in both the mono and full colour versions. In the current version, however, the ribbon has simplified edges and is red for the full colour version. In terms of typography, the original version presents *sub cruce lumen* in wedged serif, whereas the contemporary version uses a san serif font. See Figures 4.6 and 4.7.



Figure 4. 6: Ribbon in the original UofA logo



Figure 4. 7: Ribbon in the current UofA logo

Flinders' logo is considered the cornerstone of its brand identity. The logo was adopted by Flinders' University Council on 16 December 1966. Flinders' logo makes conventional use of the crest as the basis of the logo. Above the crest sits a reproduction of Matthew Flinders' ship, *Investigator*, fully rigged, on a wreath of the university colours of dark blue, pale blue and white. The book features a page from Volume 1 of Matthew Flinders' *A Voyage to Terra Australis*, on which is printed the extract:

The situation of Mount Lofty was found from hence and from some other cross bearings, to be 34° 59' south and 138° 42' east. No land was visible so far to the north as where the trees appeared above the horizon, which showed the coast to be very low, and our soundings were fast decreasing. From noon to six o'clock we ran thirty miles to the northward, skirting a sandy shore at the distance of five, and thence to eight miles; the depth was then 5 fathoms, and we dropped the anchor upon a bottom of sand, mixed with pieces of dead coral.

This demonstrates the national pride in a higher education institution that was established by the ideals of South Australia's own pioneers.

Although the UniSA logo adopts the shape of a crest, it is presented in a more contemporary design. The UniSA logo is composed of multiple layers from the base of the letter 'U', making the 'U' an inseparable part of the crest, especially due to the ascending edges of the top part of the letter. According to UniSA brand standard document, the U in the logo is from 'uplifting' symbolising aspiration to higher achievement. The design with the internal 3-dimensional structure was created for visual interest.

The logos analysed are of mixed type including both logotype (typography) and icotype (image), with colour a notable feature. For the universities, colour and typography are resources which help to establish identity and are used as components of their branding artefacts. Across the posters and films, typography and colour are consistent elements in the realisation of the university brand. The meanings expressed in the logos are inherent in their use of colour and typography. Their use is regulated by each university's Brand Standard document to ensure consistency in published documents. In this way, the identity of the university is reinforced in the posters and films.

4.2 Colour

Van Leeuwen (2011) proposes that colour has meaning potential, but with greater metaphoric potential rather than specific meanings. This meaning potential will only be made specific in specific cultural and situational contexts (p. 58).

4.2.1 University brand colour

In the South Australian context, each of the universities uses specific colour as part of shaping its identity. The brand standard of each university assigns specific colours as linked to its brand. These brand colours are sourced from the logo and also from the other brand elements within each university.

The UofA logo was granted with three colours in its endowment package: *or* (yellow/gold), *argent* (white silver) and *azure* (blue), which are used in both the original and current crests. These colours have been used as the standard colours. In the current brand standard document, UofA lists black, blue, gold, red, white, grey, light blue and light grey as its brand colours. Dark blue is listed as the university's primary brand colour (Figure 4.8) and the remainder are listed as secondary brand colours (Figure 4.9).

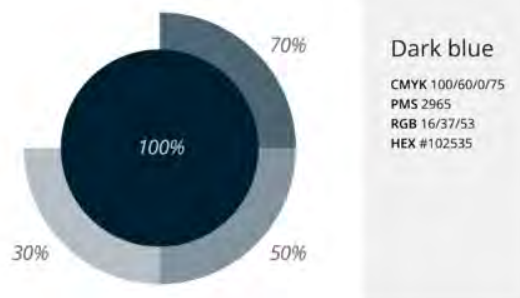


Figure 4. 8: UofA primary brand colour (University of Adelaide, 2019)

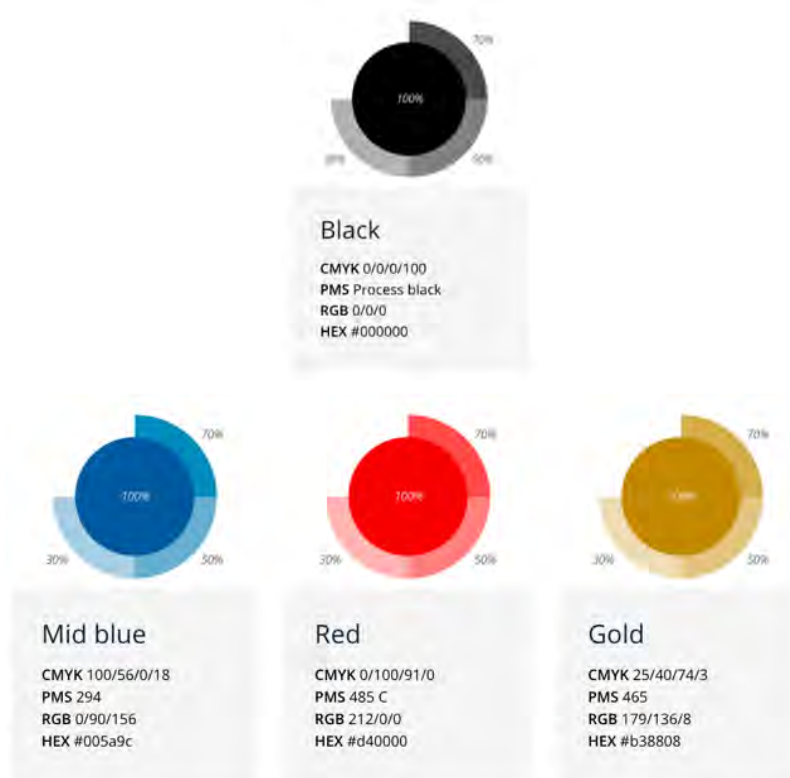




Figure 4. 9: UofA secondary brand colours (University of Adelaide, 2019)

Flinders use eight colours to represent its brand, namely gold, green, red, light blue, grey, black, dark blue and coffee. In addition to sourcing these colours from the logo, Flinders has built this extended colour palette from campuses, presences, landscapes, built forms and the environment. In its posters and film, the combination of black and gold predominates. Whilst black is the standard brand colour, the yellow originates from the image of the sun in its logo. Yellow is Flinders' way to link to its ideals, as stated in its brand standard: *The sun symbolises the illumination education brings and the optimism of a new day dawning* (Flinders University, 2016).



Figure 4. 10: Flinders' gold (yellow) PMS 116 and black PMS Process Black (Flinders University, 2016).

UniSA prescribes blue as its one corporate brand colour. The blue is seen as a distinctive brand asset that has been associated with UniSA since its establishment in 1991. Realising the increasingly multi-tasking culture of people today, the UniSA's MC team takes the view that a potential audience links the colour with UniSA, even without an intensive viewing. Different shades of blue are used in both the primary and secondary colour palettes of the university (Figure 4.11).

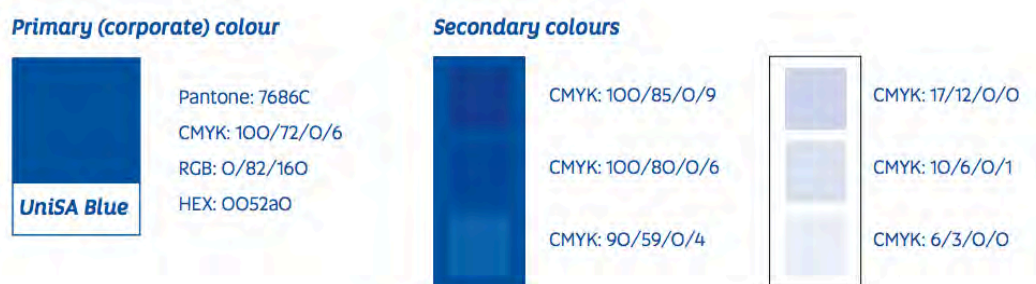


Figure 4. 11: UniSA primary and secondary brand colours (University of South Australia, 2016)

University posters and films are produced digitally, with the intention to be printed (posters) and broadcast on digital media (films). For printing purposes, the universities use PMS or Pantone Matching System as a standard colour measurement (Van Leeuwen, 2011). In this system, the colour production for printing is developed from the primary colours of CMYK – Cyan, Magenta, Yellow and Key (black). The measurement is useful to understand the differences in the common colour blue found in the campaign products of all three universities. The hue and the technical production of blue in each differs, as indicated in Table 4.2:

Table 4. 2: The technical features of the blue hue in the university brand colours.

UofA Blue	Flinders Blue	UniSA Blue
PMS 294 C	PMS 282	PMS: 7686C
CMYK 100/56/0/18	CMYK:100/82/10/64	CMYK: 100/72/0/6
RGB 0/90/156	RGB: 0/47/96	RGB: 0/82/160
HEX #005a9c	HEX: #002F60	HEX: #0052a0

Key:

CMYK: Cyan, Magenta, Yellow, Key (Black)

RGB: Red, Green, Blue

HEX: Hexadecimal, i.e. a six-digit, three-byte hexadecimal number used in HTML, CSS, SVG, and other computing applications to represent colours.

The table shows different PMS measurement codes for each blue from each university. The K number, meaning the level of black, determines the degree of depth in the blue. Flinders uses the darkest blue, namely 64, compared to UofA's 18 and UniSA's 6. UniSA's blue is a carefully and deliberately selected shade. It uses the Pantone custom colour, a measurement specially made on request. This indicates the university's commitment to this specific hue for its brand identity. For the purpose of digital broadcasts, RGB and hexadecimal measurement are used. RGB stands for Red, Green and Blue, the three colours that comprise each pixel in digital colour. The number of RGB and the coding of the hexadecimal determines the computer

coding to produce colour digitally. Again, this ensures the consistency of the hue in every digital display of the posters and films.

4.2.2 The Integration of colour beyond the logo

Colour co-exists alongside other modes in the posters and films, yet its relation to these modes does not qualify as intermodal because, as discussed earlier in Chapter 2, colour is not an independent semiotic mode. On the grounds that intermodality is essentially a cross-reference between modes, the inclusion of colour as an independent element in intermodality has, therefore, not been seen as relevant. However, the significance of colour as a meaning making resource has been recognised by key researchers working within SFL-based multimodality and these studies offer some understanding of the role of colour in the meaning making within the posters and films.

Baldry and Thibault (2006) argued that colour is not an isolate – it is not a question of a pure chromatic quality – but that colour has significance in relation to other features with which it is integrated (p. 199). Kress and Van Leeuwen were also keenly interested in the place of colour in multimodal texts and made the following points:

1. As a dependent mode, colour only survives in a multimodal environment by being attached to a more established mode (Kress & Van Leeuwen, 2002; Van Leeuwen, 2011),
2. Colour is potentially capable of fulfilling the ideational, interpersonal and textual metafunctions (Kress & Van Leeuwen, 1996, 2006; Kress & Van Leeuwen, 2002; Van Leeuwen, 2011).

The data analysis in the study offers some evidence that colour is a meaning making resource attached to one or more of the other constituent modes. Meanings are produced from a symbiosis between colour and one or other of the modes included. In the analytical tools used, colour is identified as a 'grammatical' element to realise textual meaning in images. In a static image, colour is a 'grammatical' element used to realise visual prominence as one aspect of textual meaning. In a moving image, colour expresses a co-variate tie to link the cohesive features of the overall film. It is arguable that this is also applicable to typography. Van Leeuwen (2006) suggests that typography is essentially a visual representation of written language and can draw meaning from colour among other semiotic resources (p. 144). The analysis of colour in static and moving images can also be applied to static and kinetic typography.

4.2.2.1 Textual meaning through colour

In SFL the textual metafunction is an enabling system, operating to bring texture to ideational and interpersonal meanings. Understood in this way, colour in the posters and films contributes to or accentuates the particular ideational or interpersonal meaning of which it is part. In the tools, the role of colour is highlighted for realising the textual meanings (Baldry and Thibault, 2006; O'Halloran et al., 2013). They are summarised in Table 4.3.

Table 4. 3: The role of colour in realising the textual metafunction.

Mode attachment	Description of textual meaning realisation in posters and films
Static image	Producing salience for the image elements in posters
Moving image	<ul style="list-style-type: none">- Producing salience to enhance quality of particular image elements in films- Indicating transitions between phases in films
Static typography	Producing salience in static typography presentation in posters and films
Kinetic typography	<ul style="list-style-type: none">- Producing salience of kinetic typography presentation in films- Indicating sequence in kinetic typography appearance in films

The role of colour in the dataset is classified using these functional categories. Additionally, to evoke meaning potential in colour, Van Leeuwen (2011) suggested key parameters as presented in Table 4.4.

Table 4. 4: Key parameters of colour as suggested by Van Leeuwen (2011)

Key parameters	Description
Value	The grey scale, light (white) to dark (black).
Saturation	The most intense, pure manifestation of colour to monochromatic grey.
Purity	The maximum 'purity' of colour to maximum 'hybridity' or 'mixedness'.
Transparency	The transparent to opaque.
Luminosity	The colour glowing from within.
Luminescence	The direct emission of colour by a light source.
Lustre	The reflectiveness of coloured surfaces.
Temperature	The scale from blue to red.
Modulation	The fully modulated colour to flat colour.
Differentiation	The scale of monochrome to maximally varied palette.

All of these key parameters have different scales and potential meanings. As a general comment, most image and typographic elements in the posters and films use flat modulation, that is untextured colour. UofA uses strong differentiation in its products, the two others have a different approach. Flinders uses weak differentiation in the

poster series and strong differentiation in its film. UniSA, on the other hand, uses weak differentiation by using only one colour combination, that of white and blue. The remainder of these parameters function to different degrees in different images and typography. Van Leeuwen (2011) also discusses the role of colour in textual composition. He suggests that colour contributes to making meaning in relation to the following specific functions:

1. Colour can provide salience and help draw attention to elements that are considered particularly important.
2. Colour can help segment the text into meaningful units by creating framings which are identified by different colours.
3. Colour can provide cohesion.

Colour for salience

The textual function of colour for salience is evident in both the posters and films to emphasise particular elements of the images and the typography. In the posters, colour creates salience when used to contrast with the surrounding or background images. The most obvious examples are in UofA's posters, for example in Figure 4.12. In PA1 the orange colour of the young woman's dress in the main visual image stands out in relation to the old books in the background image. In terms of temperature, Van Leeuwen (2011) suggests that reddish colours are warm colours that may be associated with foregrounding and energy.

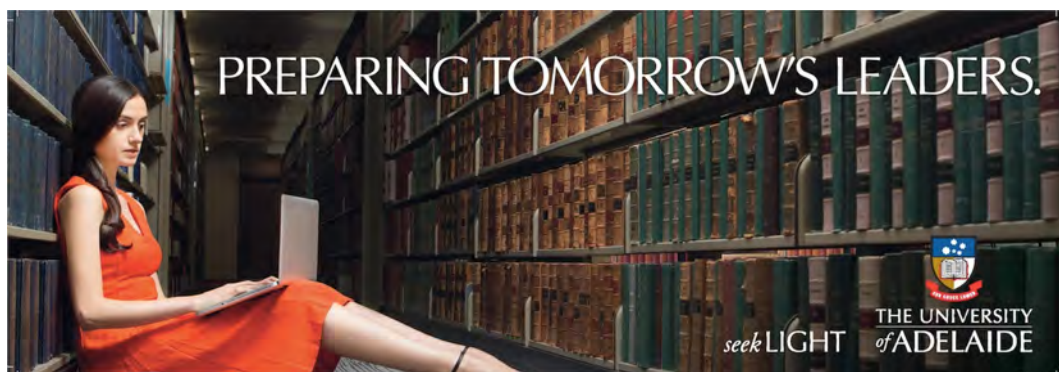


Figure 4. 12: Orange (Red) for main visual image salience in UofA's PA1



Figure 4. 13: Blue for main visual image salience in UofA's PA5

Colours of cooler temperature such as blue, however, may also indicate salience. Figure 4.13 shows PA5, in which the blue in the model's shirt in the main visual image is salient. The colour is accentuated by the light and dark in the background image.

The typography in the branding posters is mostly presented in a contrasting colour to the background colour. In the UofA and UniSA posters, for example, white is used for the typography. In the UofA posters, although the typography is presented in a narrow font, the white helps it stand out against the dark-coloured background. UniSA uses a blue background for all of its posters. The use of white stands out. In addition to the colour, the large font in the typographic presentation helps to emphasise the written language elements, as, for example, in Figure 4.14.



Figure 4. 14: Typographic salience in UniSA's PSA3

In the Flinders' posters PF3, for example in Figure 4.15, the salience of the written word is accentuated by the use of white and yellow typography. Yellow features in the text blocks where taglines are stacked on more than one line. Hence, the yellow stands out from the white and also against the black-and-white photograph. In some posters, the Flinders' campaign slogan 'go beyond' combines yellow in the first word with white in the second and a yellow underline, emphasising the word in yellow. Yellow, as a warm colour, creates a feeling of energy.



Figure 4. 15: Yellow for typography salience in Flinders' PF3

In the films, different colours stand out as they unfold. For example, Figure 4.16 are frames from UofA's SL1. The salience of the grapes and the blood cells is in some way linked to the use of the warm in both, more especially because the frames before these use earth, grey sky and forest colours.



Figure 4. 16: Red for salience in UofA's SL1

This does not mean that cooler hues such as green and blue cannot create salience. This is evident in the STB film which uses mostly blue. However, some frames stand out due to the use of different shades, for example lighter or darker blues as in Figure 4.17.

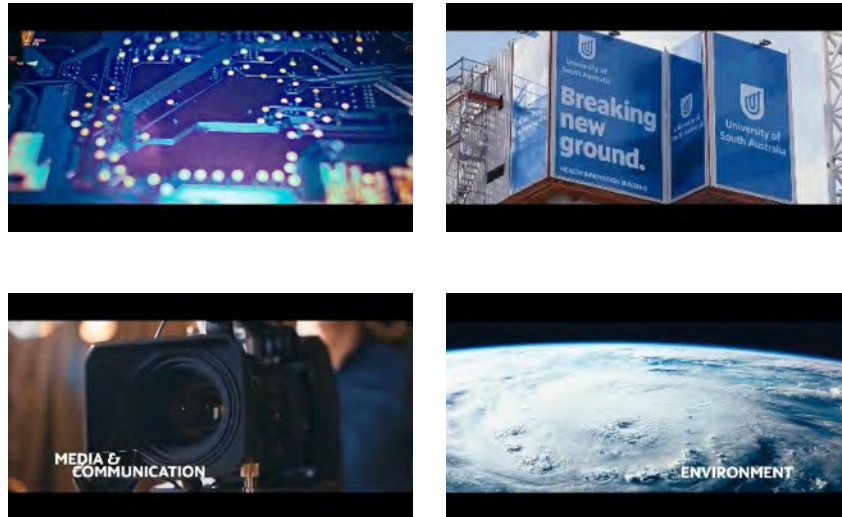


Figure 4. 17: Blue, black and white for salience in UniSA's STB

Colour for segmentation

Segmentation in the posters is achieved by using colour separation to distinguish between different elements in the images. The colour separation uses both vivid, pure and faded colours. In the UofA posters contrasting colours distinguish the Main Visual Image from the Background Images. In the other posters, faded colour in the background allow for clarity in the foregrounded elements. In monochromatic images, the use of different shades of a similar colour helps demarcate the different elements. Dark blue in the UniSA posters is used to make distinct the elements presented in lighter blue. The different shades create contrasts to highlight the foregrounded and backgrounded elements. In PSA1, the contrast is made by the transparency of the Main Visual Image and the background blue. This is also seen in Flinders posters, where monochromatic black and white are used. In some of the Flinders posters, the black and white are used to silhouette and accentuate particular objects and bring them to the foreground. In others, black and white are used to present vivid images that are possible due to high definition photography; the background is pitch black, so there is enough contrast to distinguish the main visual image from the background image.

In film, colour changes play a part in the transition mechanisms to mark segmentation. In some scenes, cuts between shots are indicated by a change in colour. These changes take place rapidly. Obvious changes occur when one frame and the subsequent frame use contrasting colours, for example:

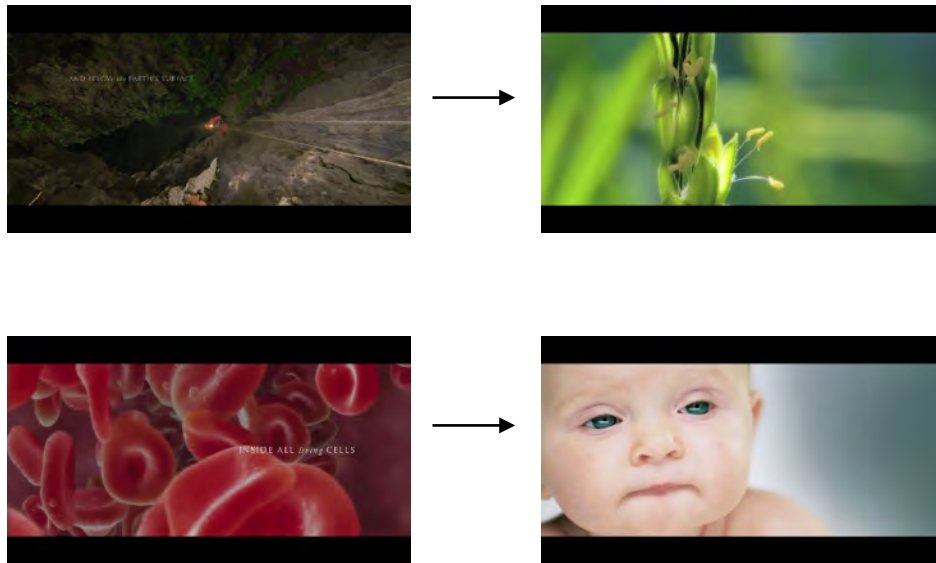
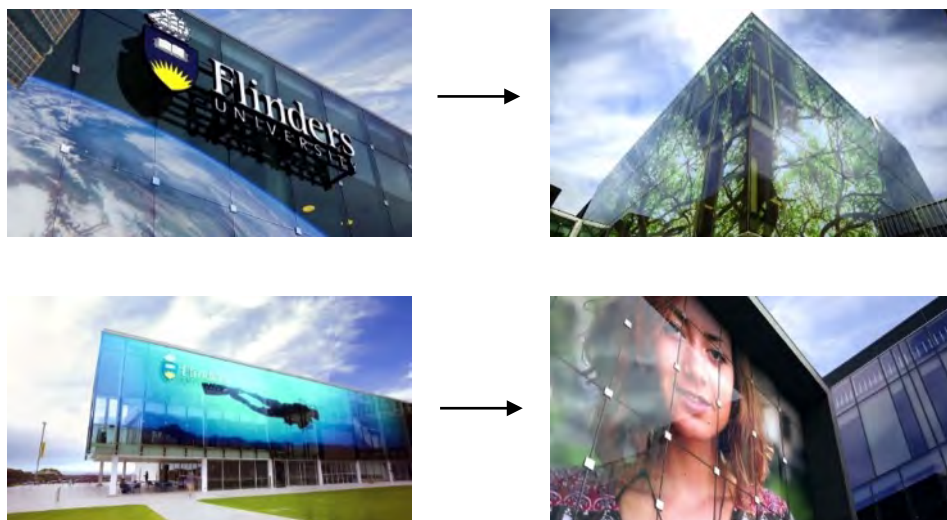


Figure 4. 18: Changes using contrasting colours in UofA's SL 1

Due to the use of embedded images in Flinders' GB, colour in transition between frames plays a secondary role. Figure 4.19 shows that while the colour of the images within the building frames are contrasted, their role is secondary to the more dominant shapes of the building images.



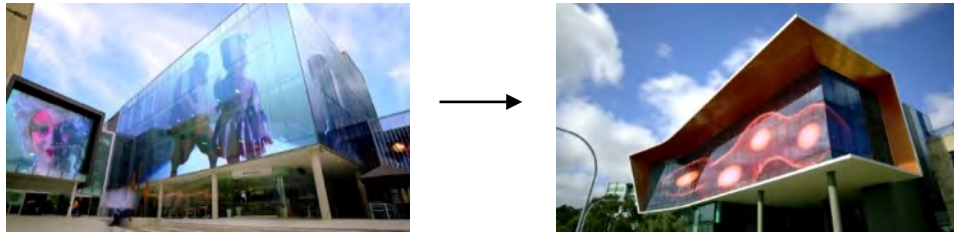


Figure 4.19: Changes using colour in the embedded images in Flinders' GB

In UniSA's film, colour change does not necessarily involve a contrasting colour. Often, colours shift from one shade to another, either darker or lighter, as shown in Figure 4.20.

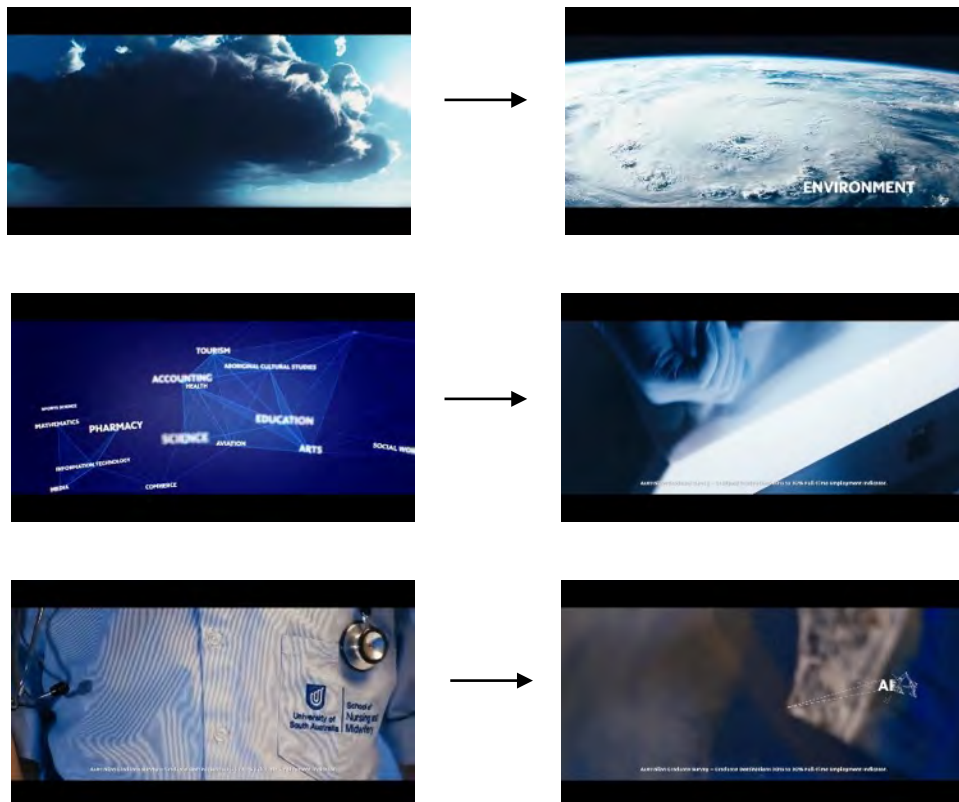


Figure 4.20: Changes using different shades of colour in UniSA's STB

Colour for cohesion

There is no predominant colour in UofA posters and films. Instead, they mostly use colour in dark hues such as black, grey, brown, and navy blue. The colour is presented in such a way to accentuate the important element in the campaign, that

of light. All of UofA's posters present light from different sources and of different intensity. In PA7 and PA8 where no visual images are used, the lights are presented as different sized circles. In the Seek Light films, UofA also uses dark colours to accentuate the presentation of light elements that are common across the frames. These choices are in line with the campaign program Seek Light. (Note: light in relation to colour is discussed in the next section.)

Flinders employs a different colour strategy in its posters and film. The posters are linked to each other by consistency in black-and-white photography and yellow-and-white typography. The film, on the other hand, is presented in multicolour. The colour that links the frames in the 30-second film is sourced from the sky that is used as the background image. The first half of the film use the bright blue sky colour with white stratocumulus clouds. Two subsequent frames use darker shades of blue. The remaining frames show the sky in darker shades of blue and finish in black. The unifying element between the Flinders' posters and the film is the consistent colour use in the typographical presentation of the campaign slogan, Go Beyond.

Cohesion within the UniSA products is created by a consistent use of the colour blue. The theme of the UniSA posters is obvious in their use of blue in the Background Image and white in the typography. In STB, blue is used in the range of objects in the frames, including blue medical gloves, blue sleeves, a blue ray of light and so on. The overall appearance of the UniSA products is dominated by the colour blue.

4.2.2.2 Ideational meaning in colour

The posters and films draw extensively on colour and light and, as such, it is important to offer some account of how they are used in the overall analysis of meaning making. As noted, SFL-oriented multimodality suggests that perhaps the core function of colour is in the role of textual meaning making, hence the focus on salience, segmentation and cohesion. Beyond this Van Leeuwen (2011) also provides some guidelines for understanding the meaning of colour across the other metafunctions. These meanings of colour are drawn from a number of sources including Goethe as far back as 1810 and Mora (2009), and involve three ways of approaching the metafunctional meaning of colour in Western history, that is through colour symbolism, colour naturalism and colour as affect and effect. Van Leeuwen (2011) presents the following table as a way of considering the meanings attached to colour.

Table 4. 5: Possible metafunctional meanings and colour based on Van Leeuwen (2011)

Van Leeuwen's (2011) description of the meaning of colour	Metafunction
Colour symbolism	Ideational meaning
Colour naturalism	Interpersonal meaning
Colour as affect and effect	

In Western culture, colour has been traditionally used for symbolic expression associated with both religious and secular ideas and values, such as in dress, heraldry, gemstones, and flags. In *Social Semiotics* (2006) Kress and Van Leeuwen defined symbolism as the relation between a carrier and a symbolic attribute which established the meaning or identity of the carrier. For example, in the past, a carrier such as a medieval knight was identified by the colour of his arms as the symbolic attribute. Van Leeuwen (2011) also suggests that colour functions ideationally to denote specific people, places and things, including to signal identities. He exemplified the use of blue in its colour scheme to denote the identity of Open University Australia (p. 11). The same holds for the universities in the study. The primary role of colour is tied to each university's identity. The colours within the posters and films show consistency and they function as an identifier of each.

Whilst the UofA posters and films do not use a specific colour scheme, a characteristic across the campaign products is their use of dark hues. These are consistently used to accentuate the focus on light across the posters and films. Flinders consistently uses its brand colours of black and gold (note: gold appears as yellow in the campaign products). For UniSA blue has been the iconic colour associated with the institution since its establishment in 1992. The question is if meaning is inherent in these colours to identify with each institution?

Van Leeuwen (2011) synthesised the work of Goethe (1970 [1810]) to describe the function of colour for affect and effect. He noted that it was Goethe who first formulated that: 1) colour can express character, 2) people have innate colour preferences, and 3) colours have a direct, unmediated effect on people. On this basis, it is suggested that colour in the posters and films relates interpersonally to the audience. If it is possible to identify a signature colour for each university's identity, then how is this colour implicated in the relationship between the university and the public? For example, UofA's consistent use of colour in dark hues may imply elegance and sophistication. According to Goethe, blue, as seen in the UniSA posters and films, is associated with the feeling of calm. Flinders' yellow is redolent of a

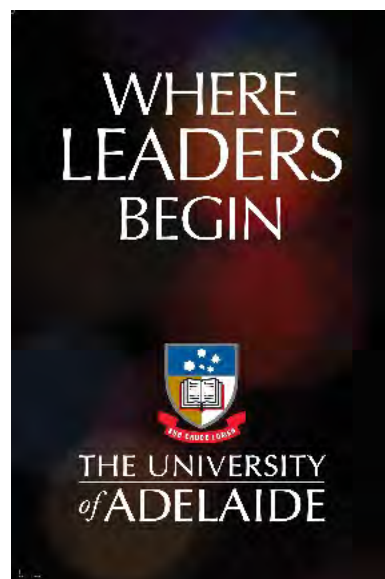
bright, serene and softly exciting character. These are the intended impacts of using these colours consistently in the marketing products.

Light is a central theme in UofA posters and films. Light is not colour, rather it is an electromagnetic radiation which stimulates photoreceptive cells in the retina, and hence is visible to human beings. Light has been studied in psychology, especially in relation to perception, cognition and affect, (De Kort and Veitch, 2014). In images, light is a visual element which Van Leeuwen (2011) proposed can be analysed using the parameters as shown in Table 4.6, which expands on the relevant parameters listed in Table 4.4.

Table 4. 6: Key parameters in light as an aspect of colour (Van Leeuwen, 2011)

Key parameters	Description	Degree and examples of meaning potential
Luminosity	The ability of colour to glow from within, e.g. colours on TV, computers, movies.	Luminosity may be related to the metaphor of being eternal, glamorous, or virtual.
Luminescence	The quality of colour when it is emitted directly by a light source, e.g. a television monitor or neon lights.	Luminescence may be related to a godly quality.
Lustre	The result from the reflectiveness of coloured surfaces, i.e. from light that is reflected rather than emitted or transmitted.	Lustre may be related to the quality of being glamorous or powerful.

In UofA posters, light is mostly used as a source of luminosity, in which the source of light is placed in a background image to illuminate the foregrounded main visual image, as, for example, in Figure 4.21.



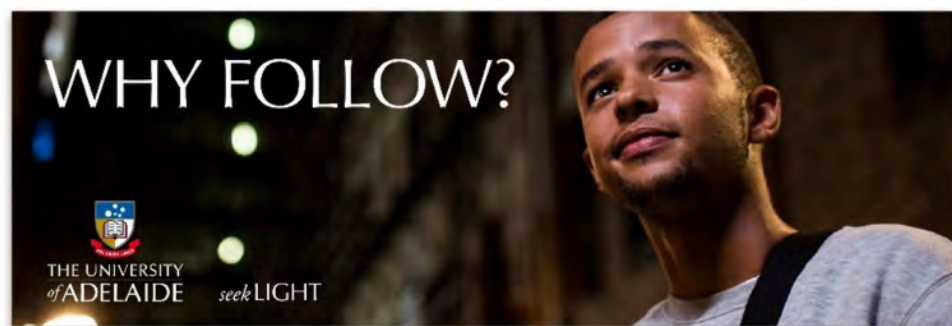


Figure 4. 21: UofA's use of luminosity – light glowing from within – in posters

These parameters are also useful in understanding how light is presented in the UofA films, as illustrated in the following examples:

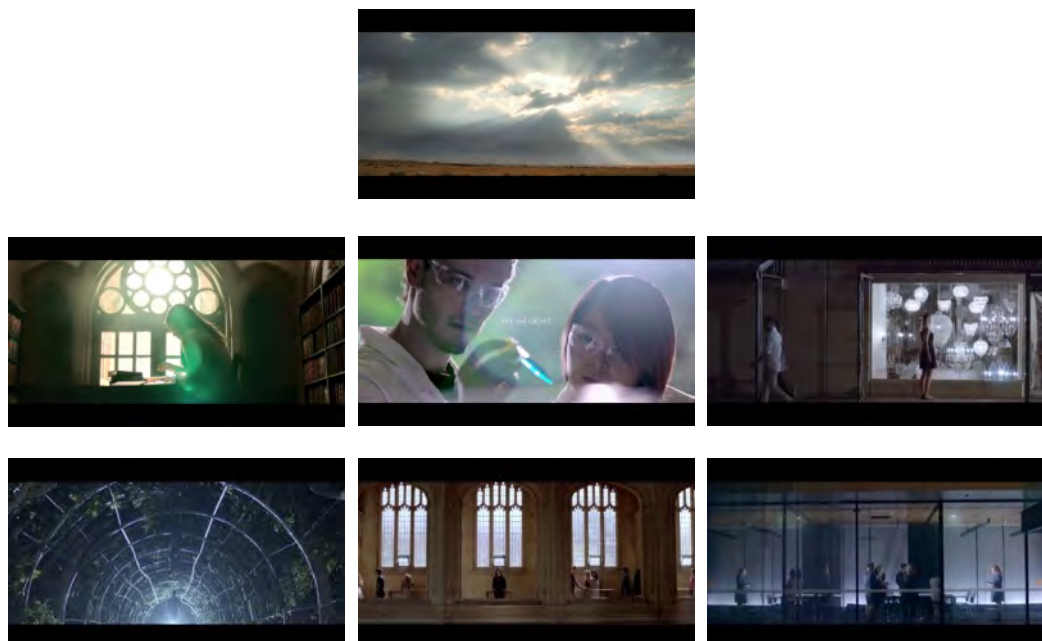


Figure 4. 22: UofA's use of luminosity – lights glowing from within – in its films

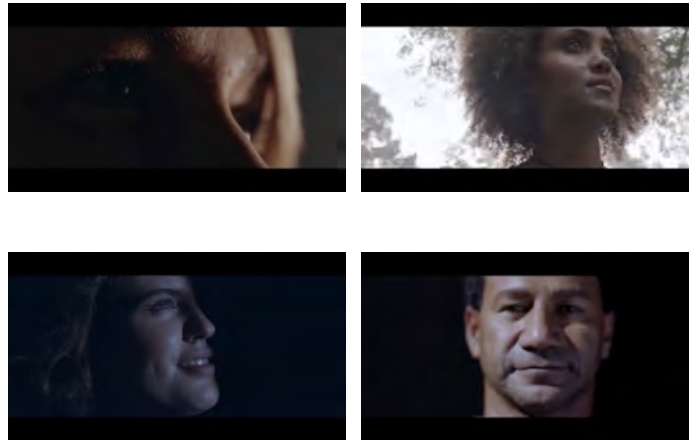


Figure 4. 23: UofA's use of lustre – reflection of light – in its films

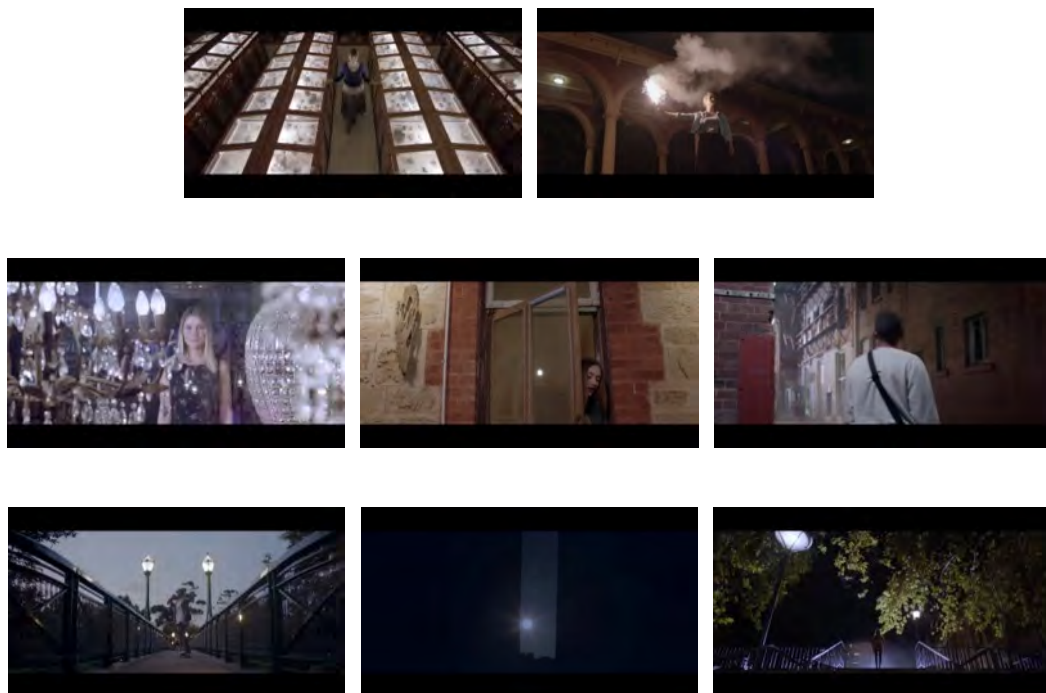


Figure 4. 24: UofA's use of luminescence – lights emitted from actual light sources in its films

The use of light is key to the marketing products produced by UofA, no doubt because the campaign slogan is Seek Light, and the logo uses the metaphor of light as new knowledge. The portrayal of light encapsulates UofA's intention to highlight its quality. Van Leeuwen's (2011) suggestions on the meanings of light portrayals are

relevant to UofA's ideals. The use of light from within via luminosity aims to create a sense of being eternal, akin to the place of the university in the state of South Australia. Lustre as exemplified via the reflection of light on the students' faces is related to the quality of being powerful, an intended quality within the competitive market in South Australia. Lastly, luminescence, created by the images working with light sources may be related to a godly, possibly religious quality. This ties well with the UofA's early history, an institution whose first Vice Chancellor was also an Anglican Bishop. This quality is integrated within the campaign title of *Seek Light*, in which the use of 'seek' is an antiquated term for 'search', and is associated with a religious searching.

4.2.2.3 Interpersonal meaning in colour

Naturalism sees colour in terms of modality, or how colour expresses 'how true or how real a given representation should be taken to be' (Van Leeuwen, 2011, p. 22). While there are issues in deciding what is 'real' across the range of images and typography in the data, colour does augment their naturalistic qualities. For example, when attached to plants, their natural freshness is featured; in landscape images, the natural colours of vegetation are obvious; and Flinders uses the natural changes in the sky during the period of a day.

Colour is not a separate semiotic mode because it is dependent on other modes. Yet, at a more concrete level it is obvious that colour is an important resource in the marketing productions of the three universities. In relation to the posters, UniSA and Flinders respectively use blue and yellow consistently, so that these colours are readily identified with the institution. In different contexts colour is used to attract attention to a specific participant or entity, for example the orange dress of the female participant in UofA PA1 (Figure 4.12). This colour is not used again in other UofA posters. There is nothing to tie orange to UofA. However, there is a pattern of colour use in the UniSA and Flinders posters, so that the colour blue is understood as a motif running through the UniSA products and yellow as a motif at Flinders.

The films are understandably less likely to feature a patterned use of colour as a motif. However, the UofA film does use light as opposed to colour, and light is the key motif running through the second iteration of *seek LIGHT*. So, light sources and their attraction is the recognisable theme of the film, where light is understood as a metaphor for knowledge and seeking light is a metaphor for searching for knowledge. Overall, metafunctional meaning of colour in university brand posters and films from the three universities is summarised in Table 4.7.

Table 4. 7: Summary of metafunctional meaning of colour in university brand posters and films

University	Metafunction		
	Textual	Ideational	Interpersonal
UofA	Salience: bright, warm colours Segmentation: contrasting colours Cohesion: colours of light	Real in natural elements	Light as metaphor of knowledge
Flinders	Salience: bright, warm colours Segmentation: different shades of black Cohesion: black, gold (yellow)	Real in natural elements	Black and gold (yellow) as brand colours
UniSA	Salience: bright, cool colours Segmentation: different shades of blue Cohesion: blue	Less real in graphic images	Blue as its iconic corporate colour

4.3 The realisation of meaning in typography

4.3.1. Static Typography

Static typography is clearly linked with the written language in posters. It is evident in the posters as Taglines, Additional Information, State Ranking Statement, University Logo and Campaign Slogo. The CA and MMAI tools acknowledge typographical representation in static multimodal texts and present guidelines for its analysis. CA exemplifies analysis in terms of different fonts and sizing. In MMAI, details of the typographic analysis are included as system choice within typeface design and typeface styles. The meanings prescribed for each are presented in Table 4.8.

Table 4. 8: Typeface design and style in MMAI

System Choice	Grammatical elements	Description of meanings prescribed in MMAI
Typeface design	Serif	For example, Times New Roman are thought to be neutral, traditional, and formal.
	San serif	For example, Arial can suggest modernity, down-to-earth utility, and neatness.
	Round	For example, Bookman Old Style can give the impression of softness, gentleness, and femininity.
	Square	For example, Bank Gothic can give the impression of masculinity, rationality, and authority.
Typeface styles	Italics	Can suggest dynamism and energy. Italic fonts can also suggest femininity, or informality.
	Bold	Can create emphasis; can also create a sense of drama and impact.
	Underlined	Can create emphasis.
	Light	Can create a sense of being more reserved and subtle; can also convey an idea of sophistication and elegance.

Tight	Can suggest thriftiness or rigidity.
Wide	Can suggest broadness, openness, and confidence.
Lowercase	Can suggest modesty and humility.
Uppercase	Can suggest importance, grandeur; can also suggest shouting.
Small fonts	Can suggest modesty and humility.
Big fonts	Can suggest importance, grandeur; can also suggest shouting.
Sentence case	Can suggest neutrality or objectivity.

Each choice comes with a prescribed description; for example, italicised fonts can suggest dynamism and energy, tight fonts can suggest thriftiness or rigidity, and sentence case can suggest neutrality or objectivity. However, a fixed description of typography meaning which is tied to typeface design or typeface styles does not uniformly work well for the analysis of static typography. Van Leeuwen (2006) presents a note of caution in stating:

The possibilities of interpretation can be very wide, but the meanings of typography can be narrowed down by other, co-present features, and by the context generally – a particularly important feature of the context is the genre in which a font occurs, and the expectations this sets up in the reader.

(p. 149).

As stated in Chapter 1, the posters are understood as persuasive texts, and for Van Leeuwen (2006) the purpose of the text is important in interpreting the meanings made. The meaning making potential of typography, therefore, is understood in relation to the contexts of university branding and marketing campaign purposes. He elaborates on the function of typography in his formulation of a typographic grammar, in addition to drawing on information about the typography selection from both CA and MMAI, static typography in these data are further elaborated upon using the typographic grammar formulated by Van Leeuwen (2006). Van Leeuwen (2006) elaborates on detailing the distinctive features in the letterform, including weight, expansion, slope, curvature, connectivity, orientation, regularity (Van Leeuwen, 2006 p. 151). Meanings manifested in typography are dependent on the other semiotic resources in the immediate environment (Van Leeuwen, 2005, 2006; Stockl, 2005). For example, depending on the context, expansion within and between letterforms can mean limited space, but can also mean precision. In university posters and films, the typography is used persuasively, to attract an audience.

Table 4.9 provides a summary of the meaning potential in the typographic presentation in the posters developed by each university. Then, the interpretation of ideational, interpersonal and textual meanings in the posters' static typography are examined in their specific contexts, namely as part of university campaign products.

Table 4. 9: Summary of metafunctional realisations using distinctive and non-distinctive features (based on Van Leeuwen, 2006)

Distinctive features of letterform	UofA	Flinders	UniSA
Weight	Regular	Regular and Bold	Bold
Expansion	Condensed	Condensed	Wide
Slope	Upright and Right-leaning	Upright and right leaning	Upright
Curvature	Rounded	Angular	Rounded
Connectivity	Connectedness presented in wide spacing between letters	Connectedness presented in wide spacing between letters	Connectedness presented in tight spacing between letters
Orientation	Horizontal orientation	Horizontal orientation	Horizontal orientation
Regularity	Regular differentiation	Regular differentiation	Regular differentiation
Grounding	Wedged Serif (slight)	San serif	San serif

4.3.1.1 Ideational and interpersonal meaning in static typography

One commonality in the static typography presentation in the posters is the realisation of ideational meanings through the regularity of the typeface, especially in the Tagline. *Regularity* (Van Leeuwen, 2006) differs from *regular* as used by O'Halloran et al., 2013 and/or Baldry & Thibault, 2006. Regular refers to typeface styles that are neither italic nor bold. This is the term used in word processor application software such as Microsoft Word. *Regularity* for Van Leeuwen's (2006) refers to the consistency in the presentation of the letterform. The consistency may involve any font type with any of the particular distinctive features presented in the left-hand column of Table 4.8. The features listed facilitate distinctiveness to each university in their realisation of ideational and interpersonal meanings.

a. Static typography in UofA posters

UofA presents itself typographically by using Optima Roman font. This font is a serif typeface. However, the tip stroke for the serif characteristic is visible in a minimal wedged form, as exemplified in Figure 4.25. MMAI proposes the quality of being traditional in serif typeface. Considering that UofA was established in 1874, this typeface would seem appropriate in relation to tradition. The institution wants to be perceived for its classic quality; hence opted for traditional typeface form. The UofA poster in Figure 4.26 presents an example of the combination of upright and right-leaning typefaces. The use of right-leaning slope, lowercase, italic typeface in this

example is interpreted interpersonally as friendly and humble (Van Leeuwen, 2006). The combination of these typographic features aims to create the ideational meaning of a university with a lengthy tradition and simultaneously one which is interpersonally friendly and approachable.



Figure 4. 25: Sample typographic presentation in UofA poster (1)

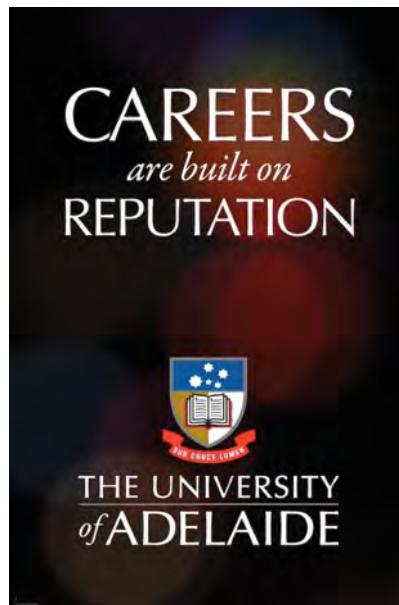


Figure 4. 26: Sample typographic presentation in UofA poster (2)

b. Static typography in Flinders posters

In terms of typeface design, Flinders' posters use the Arial sans serif font in uppercase. There are two types of typographic presentation in these posters. In Figure 4.27, the tagline uses an upright font with wide spacing between letters. In Figure 4.28, however, the tagline is presented in a right-leaning font, also with widely spaced letters. In this particular presentation, the tagline suggests dynamism and the underline is for emphasis. The wide spacing suggests openness and confidence. Overall, using the MMAI analysis, the combination of typographic presentations in

Flinders' posters suggests a sense of adventure. This links with the Go Beyond tagline; the challenge to go beyond the ordinary. The interpersonal meaning of approachability is created via the use of san serif font. Again, according to Van Leeuwen (2006), san serif fonts reflect a more modern image that indicates friendliness.



Figure 4. 27: Sample typographic presentation in Flinders' poster (1)



Figure 4. 28: Sample typographic presentation in Flinders' poster (2)

c. Static typography in UniSA posters

In the UniSA posters, typography is realised in the selection of the san serif font Akzidenz Grotesk in bold weight, especially in the Tagline. Figure 4.29 is an example of the UniSA typographic presentation. The typography in the Tagline is wide, but the spacing between letters is tight. In the MMAI analysis, this wide font reflects broadness, openness, and confidence. The tight spacing, however, suggests an inflexibility. The use of a san serif font is also associated with the idea of modernity. Overall the UniSA typography presentation aims to present a youthful and modern institution with a practical and straightforward message. The typographic selection also includes specifically interpersonal meaning wherein the rounded tips in the typography as interpreted by Van Leeuwen (2006) reflect the university as a friendly and approachable institution.

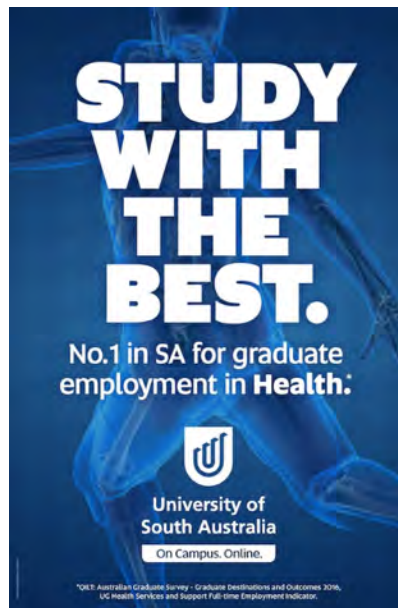


Figure 4. 29: Sample typographic presentation in a UniSA poster

The typography is also evident in Additional Information and State Ranking Statements in the posters. There is little difference in the characteristics of the typography for these written language components apart from their smaller size. Additional information is found on both the Flinders and UniSA posters and provides references to sources cited in the poster. Indicated by an asterisk in the Tagline, the Additional Information is provided, as on a typed page, at the bottom of the posters. In the Flinders' posters it is positioned at the bottom of the text block of the poster Tagline. In the UniSA posters the Additional Information is presented at the bottom centre of the poster. In terms of presentation, these elements are evident in small font sizes and feature Regularity by using a similar typeface to the other written components.

4.3.1.2 Textual meaning in static typography

In terms of textual meaning, the static typography in the posters are similarly presented in horizontal orientation. This is shown in the arrangement of the typography from left to right, following the reading pathway in Western culture. To achieve a better understanding as to the composition of static typography on the posters, the study refers to Stockl's (2005) suggestion of four domains in which a typographic sign system operates, namely microtypography, mesotypography,

macrotypography, and paratypography. The description of each domain is presented in Table 4.10.

Table 4. 10: Domains of typography work (Stockl, 2005, p. 210)

Domains of typography work	Description
Microtypography	Relates to the design of fonts and individual graphic signs
Mesotypography	Relates to the configurations of graphic signs in lines and text blocks
Macrotypography	Relates to the graphic structure of the overall document
Paratypography	Relates to materials, instruments and techniques of graphic sign-making

This division leans toward textual meaning potential due to its emphasis in analytical focus based on the composition at the document level, the page level, the text-block level, and at the individual font level. In the data, typographic salience is observed at two different levels, namely within the lines and text blocks (mesotypography) and within the overall page (macrotypography). At the mesotypographic level, salience is created by using the features of sloping, colour and size. The only examples of the use of sloping is in one UofA poster, as presented in figure 4.30.

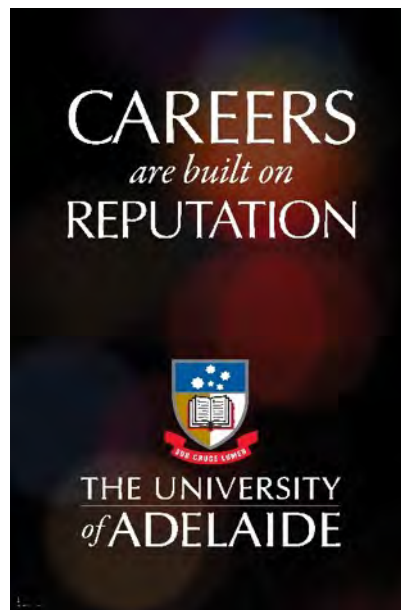


Figure 4. 30: Sloping in a UofA poster

In the tagline block of the poster in Figure 4.30, CAREERS and REPUTATION are displayed in white regular uppercase in a large font size, whereas *are built on* is displayed in a right-leaning slope. While the slope is noticeable, the salience in this text block is more a function of the large font size to present the words CAREERS and

REPUTATION. Because the typography in the posters is mostly white, once another colour is added into the equation it stands out. This is most obvious in the Flinders' posters, an example of which is presented in Figure 4.31.



Figure 4. 31: An example of the Tagline block in one Flinders poster (1).

The use of yellow accentuates particular words in the tagline blocks in the poster. CREATIVE is presented in white on the top line and INTELLIGENCE in yellow below. In the other Flinders poster (Figure 4.32), the use of yellow accentuates the circumstance of accompaniment WITH FLINDERS UNIVERSITY in the tagline.



Figure 4. 32: An example of the Tagline block in one Flinders poster (2).

At the macrotypography level, salience is created by size. Whilst weight may contribute to the creation of macrotypographic salience, for example in the case of the UniSA posters, the data in this study are not sufficient to support this view. It is noted here that typographical salience is not guaranteed by using uppercase nor heavy weight in the font. Rather, salience is determined by the contrast of one typographical element with others on the page. This can be seen in all the samples. In the UofA posters taglines are the most salient typographic elements, whilst salience in the UniSA and Flinders posters is more varied. In the UniSA posters, the campaign

slogan is the 'loudest'. In three Flinders samples, the campaign slogans are the most salient whilst in the other three it is the tagline.

The typography analysis has focused on the letterform, but the study also noted that the use and choice of punctuation is also important. The literature does not detail the significance of punctuation; however, it can be described based on implications from the four domains of typography (Table 4.10). There is no particular distinctive feature that would characterise the punctuation as belonging to a particular typeface. As part of the mesotypographical element, however, these punctuation marks establish a relation to the typographic elements by their sizing relative to the adjacent typography presentation.

Both Stockl (2005) and Van Leeuwen (2006) provide frameworks for understanding typography and its environment. However, neither includes colour as a resource that is relevant to typography. Yet colour is an important element in the products, as discussed above, and warrants comment in relation to typography. Across the three universities, white predominates as the typographic colour. Since the background colours of the posters (especially UofA and Flinders) are dark, the superimposing of a white typography creates a clear contrast. Even on a blue background, such as in the UniSA posters, the colour combination allows for a distinction between the typography and the other visual elements. While UofA and UniSA opted for white in their typographies, Flinders highlights its written language presentation by including its brand colour of 'gold,' which is actually yellow on the posters.

The question in relation to this study which arises from the typography analysis is to what extent and in what ways does a detail such as typography contribute to the overall institutional brand? Figure 4.33 isolates the tagline clusters in the posters. It is clear that the posters differ from each other typographically. They can be categorised into three groups:

- Thick san serif (UniSA)
- Sleek and slightly serif (UofA)
- White-and-yellow thin and tall san serif (Flinders)

Given the prominence of the typography in the artefacts, it is suggested that the intention is for the typographic presentation to be meaningful to the audience'. Accordingly, the distinctive characteristics of the typographies provide distinction for each university brand.

**STUDY
WITH
THE
BEST.**

STUDY WITH THE BEST.

CAREERS
are built on
REPUTATION

**DIFFERENT
WORLDS,
SAME PAGE.**

PREPARING TOMORROW'S LEADERS.

**ROOM FOR
IDEAS
TO GROW**

**CREATIVE
INTELLIGENCE**

**UNCONVENTIONAL
WISDOM**

Figure 4. 33: Distinctive typographies for each institution

4.3.2 Kinetic typography

Kinetic typography, essentially moving typography, has received some attention from linguists, including Van Leeuwen and Djonov (2015) who pointed to the fact that its use is no longer restricted to professional designers and animators but has become available to anyone with access to a computer. Explorations of the mechanisms and meanings within kinetic typography, however, are still limited. Van Leeuwen (2006) elaborated on typography as a mode, and its ability to realise the three metafunctions in letterforms. Stockl (2005) proposed that typography works along the dimensions of micro-, meso-, macro- and paratypography to optimise meaning in different environments. Beyond this the development of transcription methods for moving images has highlighted the significance of movement in making meaning. It is useful to explore the meaning potential in kinetic typography because it offers two important sources of meaning, namely the typography itself and the movement it performs. A number of studies provide a basis for understanding the meaning making mechanisms in kinetic typography, including the significance of movement in moving images (Baldry & Thibault, 2006), the participants involved in the moving typography (Leao, 2012), and potential meanings in kinetic typography (Van Leeuwen & Djonov, 2015).

To recap, Baldry and Thibault (2006) postulated that case marking in language was equivalent to ideational meaning making in images as follows:

1. The body or body part performing the movement and whether this is an instigator or a reactor,
2. The movement performed,
3. The body or object etc., which instigates, initiates or reacts to some other body or object,
4. The spatial location of the movement,
5. The time of occurrence of the movement,
6. The duration of the movement.

And since typography is essentially an image, this same formulation, with some adjustments, can be applied to typography.

Whilst images of human participants involve movement of the body or body parts elements of typography also perform actions. Movement does not occur *sui generis* but is performed by a participant and an understanding of the movements in kinetic typography should also consider the participants that may be doing or reacting to a movement. Here, Van Leeuwen and Djonov (2015) point to the work of Leao (2012) in which the participants in kinetic typography may include parts of letters, whole letters, words, sentences, and paragraphs (p. 250). In human movement, the body or

body parts can work as both instigators and recipients of movement and a similar possibility is available for typography. Typographic participants can be both instigators and reactors of a movement.

Movements of typographic participants are entirely created. The existence of typography on a digital screen is a result of technological manipulation. Although Stockl (2004) argued that animated writing in film media is conducted through the sub modes of direction, speed, rhythm and special effects, this study argues that all movements of kinetic typography are made possible by means of animation technology. Direction, speed and rhythm, are related to the spatial and temporal aspects of movement in kinetic typography.

Stockl (2005) also proposed that the spatial location of typographic movement unfolds along three dimensions. Firstly, typography may move at the microtypographic level, for example a movement that is performed by parts of letters and letters. At the mesotypographic level, typographic participants such as words may be able to move in lines and text blocks. Movement at this level may involve other participants such as a sentence, depending on its length. Not only the letterforms, but also the spacing between words and lines may be considered in this movement. Finally, typography can move at the macrotypographic level, which encompasses the graphic structure of the overall document. As kinetic typography occurs in a digital environment, however, it is important to consider the properties of the screen that create a depth which can be used by typographic movement.

In regard to spatial location, Baldry and Thibault (2006) suggested that there were three important variables to consider:

1. the directionality of the movement,
2. the orientation of the movement relative to the viewer,
3. the position of the participants involved in the movement in the video screen (central, peripheral, left, right and so on) both at the initiation of the movement and at its conclusion.

Figure 4.34 presents the meaning making potential in kinetic typography. It uses the SFL tradition of curly brackets to indicate 'both...and,' and square brackets to indicate 'either...or' rules (Van Leeuwen, 2006). The typography movement is undertaken by the participants, identified as either parts of letters, whole letters, words, sentences or paragraph. The typographic movements realise metafunctional meanings. The metafunctions are expressed in different type of movements, and at a more delicate level in mechanism choice. In this way meaning potential is realised

in specific typographic movements ranging from one part of a letter to complete paragraphs.

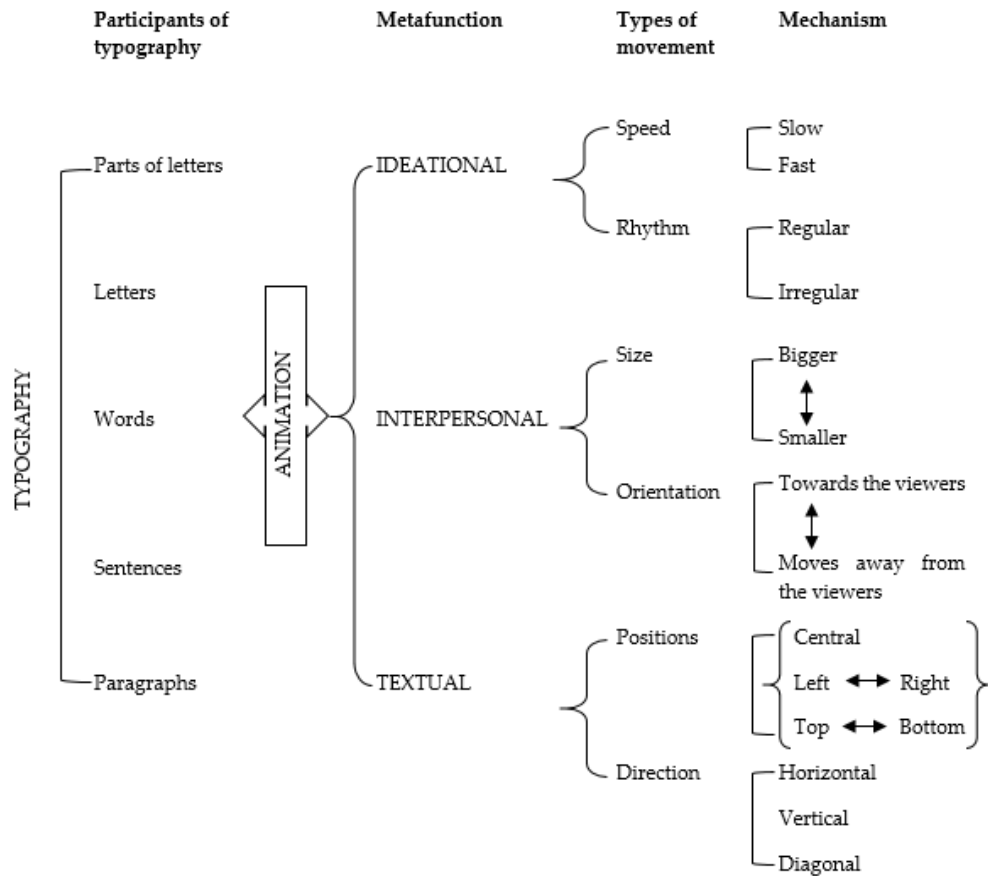


Figure 4. 34: Meaning potential in kinetic typography

It is proposed here that all movement in the kinetic typography is enabled by animation technology, such as used in the animation section in Microsoft PowerPoint. The whole range of movement in PowerPoint is presented in Figure 4.35 below. Typographic movement may include, but is not limited to, these variations. These variations give insight as to the direction, position and orientation of movement within a screen. Although the movement configurations may vary, the general directions are horizontal, vertical and diagonal. Following Kress and Van Leeuwen (1996), the point of departure can be from any position in the frame: centre, left, right, top or bottom. These positions can also be the parking points or temporary stops in a typographic movement. Next, the movement indicates orientation, related to its relative position to the viewer. In this way typographic movement can be

towards the viewer, for example by zooming in, or moving away by zooming out. Relations can also be established by the size of typography, which can vary.

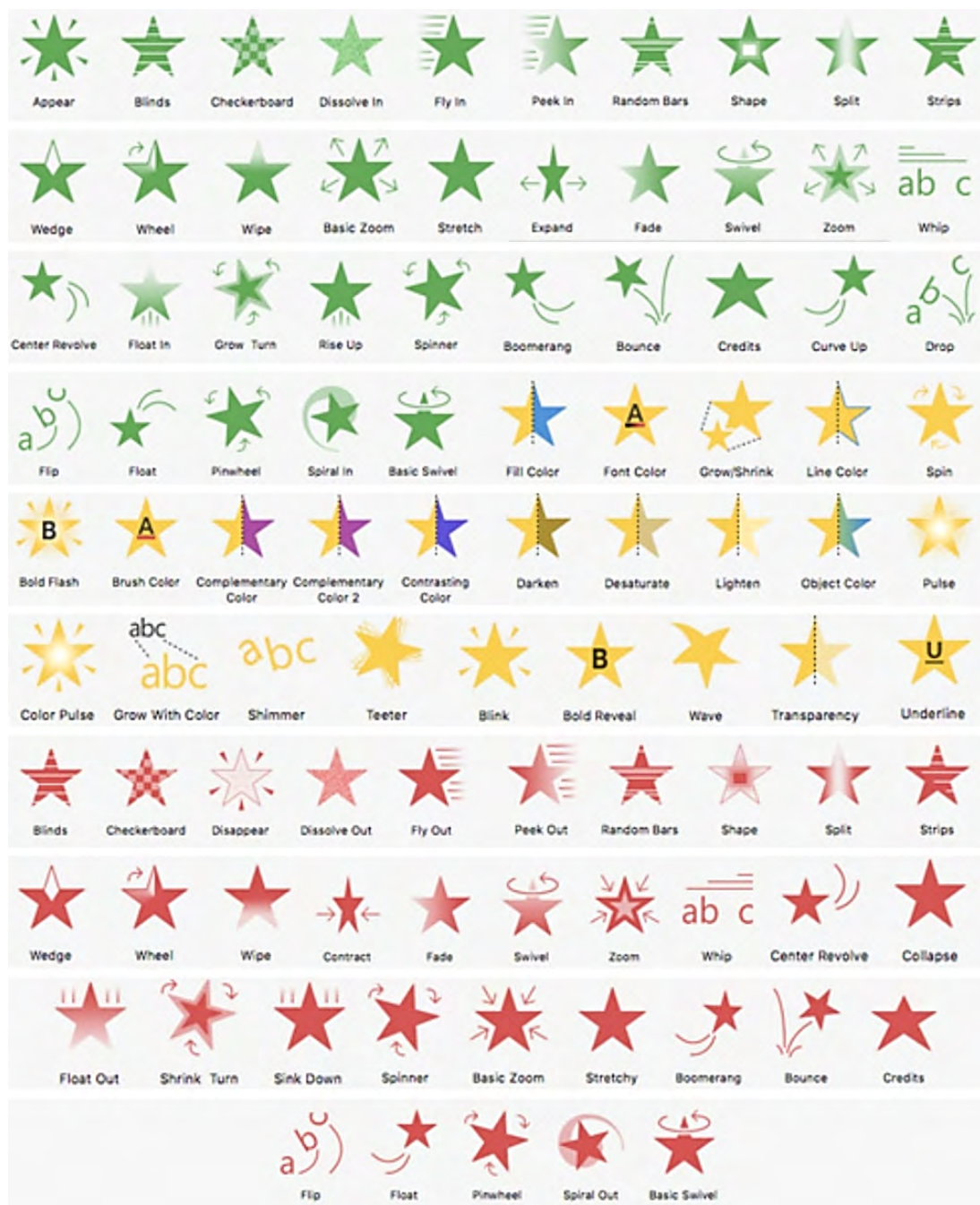


Figure 4. 35: Sample special effects from animation in Microsoft PowerPoint

It is also necessary to consider the temporal aspects of typographic movement; how movement takes place at particular points of time. Typography can perform one movement at a time, or it may perform repetitive movements at a given time. It may be regularised at one point in time and irregular at another. The moment at which

movement occurs may be tied to the other semiotic modes. All of this is referred to as the rhythm in the typographic movement. This rhythm is also related to the speed of the movement, and whether it is slow or fast depends on the amount of movement within a given period of time. The more typographic movement in a given time, the faster the speed and vice versa.

Kinetic typography was evident in both the UofA's Seek Light 1 (SL1) and UniSA's Study with the Best (STB) films. The movements found in the kinetic typography in the data pointed to the multiplying capability of kinetic typography in communicating broad ideational, interpersonal and textual meanings as a result of the doubling of meaning potential of the typography itself as well as its movement.

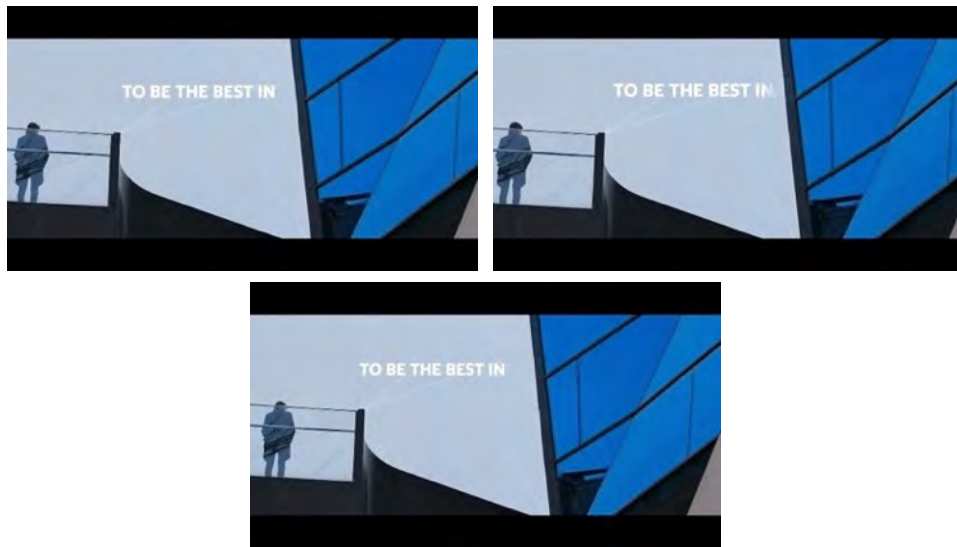
4.3.2.1 Ideational meanings

Van Leeuwen (2006) proposed that typography is used ideationally to represent actions and qualities. For example, he pointed out a typography in the style of bones to relay the idea of death (p. 143). This function was evident in the marketing data in both the typographic presentation and its movement. The SL1 film, for example, presents its kinetic typography in serif typeface which is consistent with the typographic presentation in the UofA posters. The combination of lowercase italic and uppercase regular serif typeface reflects the quality of tradition (O'Halloran, et al., 2013). In contrast, UniSA's use of uppercase regular sans serif typeface in considerable width, also found in its poster series, reflects what Van Leeuwen labelled as boldness. There is also an understanding that the speed of the movement of typography is synchronized with the rhythm of the music in the film. SL1 uses a classical music genre, and when synchronised with traditional choices in typography, the effect is to promote a sense of elegance. UniSA's STB uses much faster-paced music with the riffing sound of an electric guitar. The flashing movement of bold letters in the STB film evokes more dynamic, youthful and contemporary qualities.

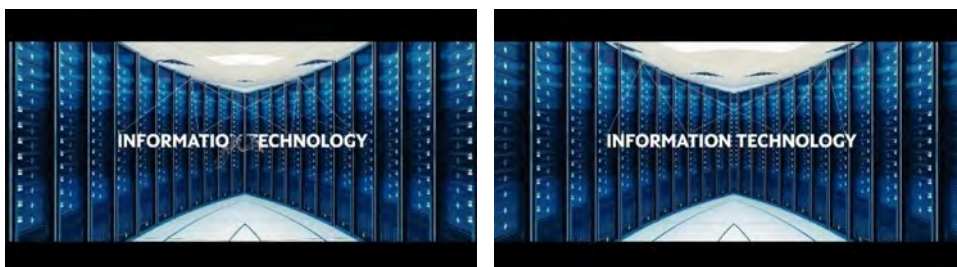
Animation makes it possible for the movement of the typographic participants in the STB film to occur in parts of letters and full letters. While the complete wordings are forming in each frame, some lexical items wait for a part of a letter or whole letters to appear and complete them, in front, medial or final position. Figure 4.36 presents the series of typographic movement in STB. Most movement occurs in final word position, for example in frame 1, 3, 5, 7, 8 and 12. For example, the N, S, and T respectively in EDUCATION, BUSINESS and ART are missing half a stroke. ENGINEERING, DESIGN & ARCHITECTURE, and PSYCHOLOGY are missing initial letters, and their movement completes the frame. In 2, the movement occurs

medially, in the final N INFORMATION and the initial T of TECHNOLOGY. As these words come together as the name of the faculty, the movement seems to occur medially. Again, these movements are fast-paced, evoking the dynamic quality of the typography and the university.

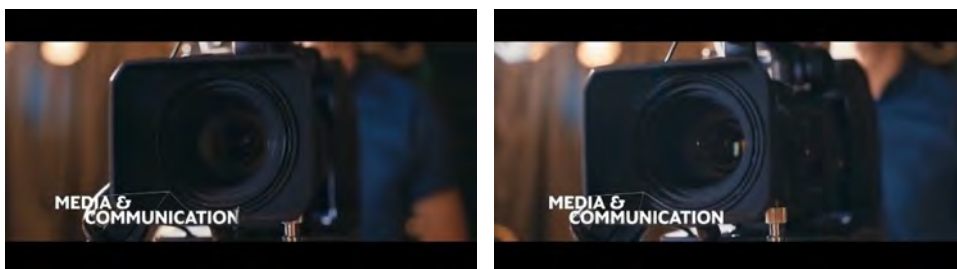
Typographic movement 1



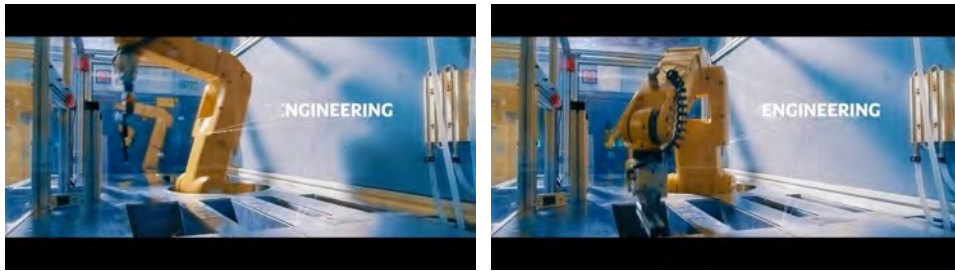
Typographic movement 2



Typographic movement 3



Typographic movement 4



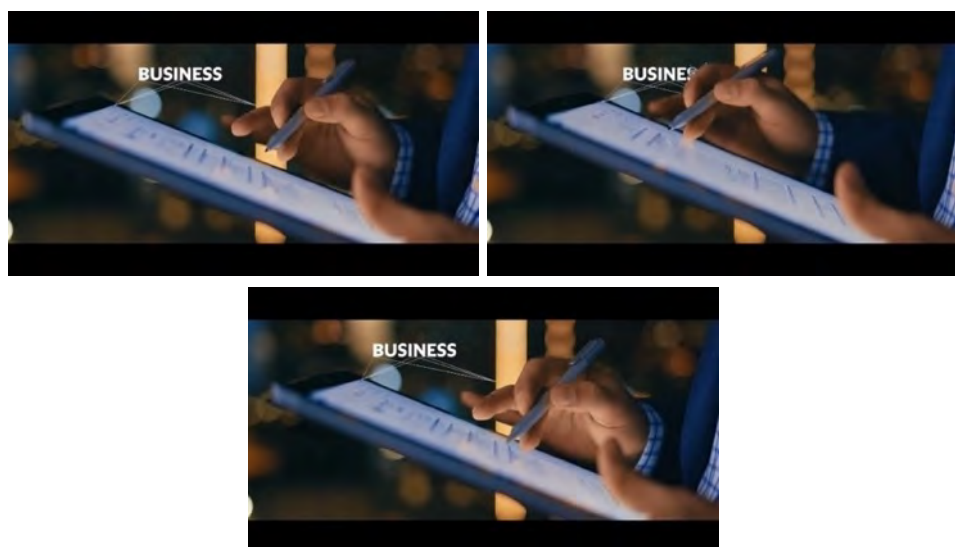
Typographic movement 5



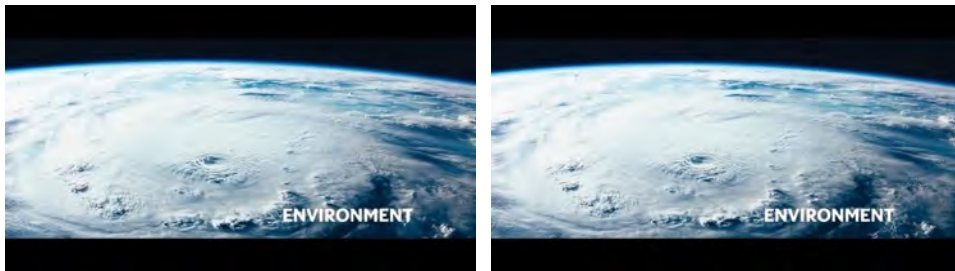
Typographic movement 6



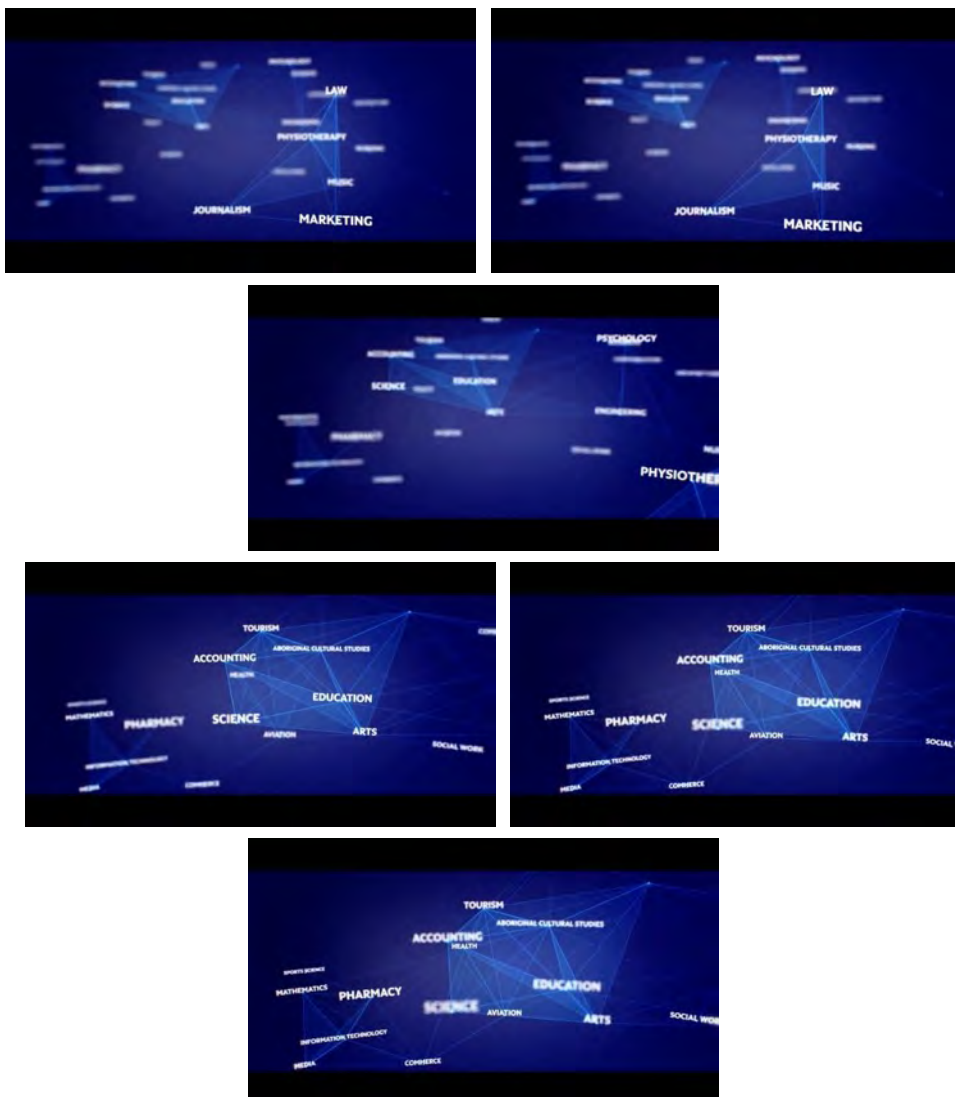
Typographic movement 7



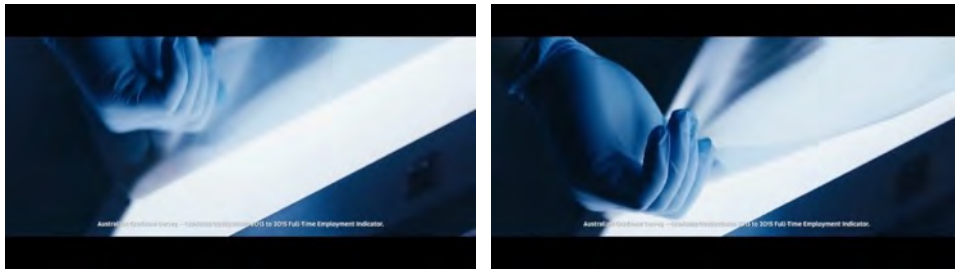
Typographic movement 8



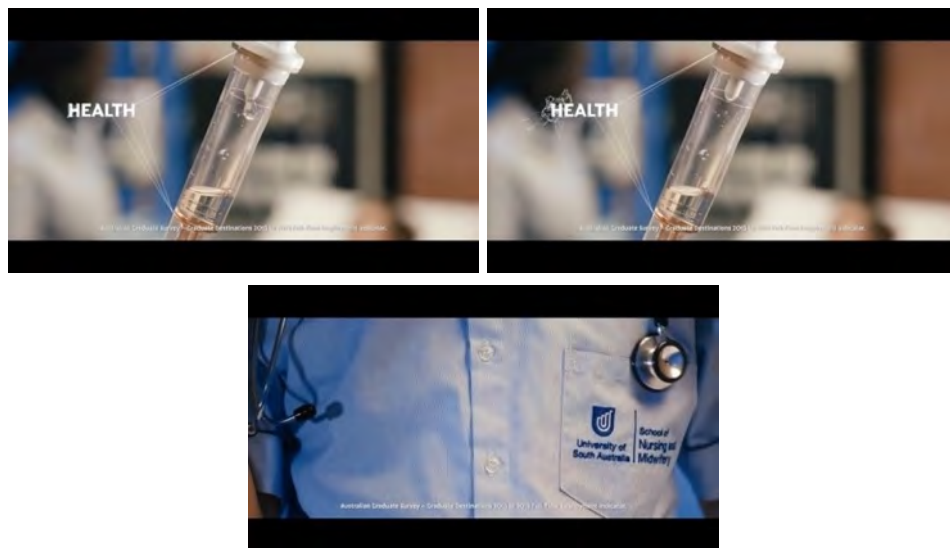
Typographic movement 9



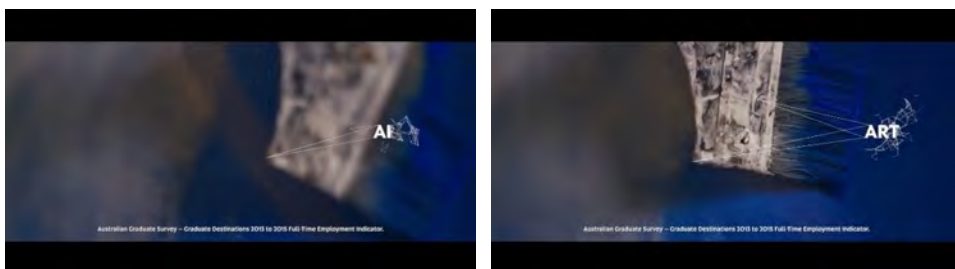
Typographic movement 10



Typographic movement 11



Typographic movement 12



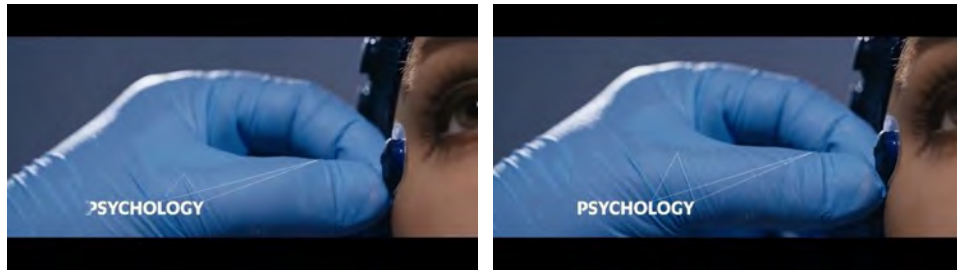


Figure 4. 36: Typographic movement in STB

4.3.2.2 Interpersonal meaning

Van Leeuwen (2006) also proposed that typography has the interpersonal capability to enact interaction and express attitude. In the marketing data movement choices show changes in size and orientation which express interpersonal meaning. For example, from seconds 18 to 21 in STB six frames present a configuration of words floating within each frame. The words are connected by thin white lines, forming network clusters within a diamond shape. The clusters are foregrounded in turn on the screen. As a result, the relative distance to the audience changes depending on the foregrounding and backgrounding movement of each cluster. For example, the cluster containing the words MARKETING and LAW is initially moved forward towards the viewer. In the next frame these words are blurred. Rapid changes occur in next two frames where the cluster for the words ACCOUNTING, TOURISM, SCIENCE, EDUCATION and ARTS swiftly switches into the cluster of PHARMACY, MATHEMATICS, INFORMATION TECHNOLOGY, MEDIA and COMMERCE, now foregrounded to be closer to the viewer. During these movements, the typographic font size changes. When taken further from the viewer, the typography becomes smaller, then bigger when it is foregrounded. The apparent distance between the typography and the audience is manipulated on the screen. Such changes in size are not evident in the UofA kinetic typography of SL1. Nor does the orientation show any obvious zooming. Instead, while the typography moves, the spacing between letters in the word groups expands and compresses within every 2 and 3 seconds. In this way, the typography engages the viewer as new information is expected in the typographic display. The overall effect is to bring the text closer or more distanced from the viewer, and this creates the potential to increase or decrease the social distance.

4.3.2.3 Textual meaning

In relation to dynamic images, this study suggests that typographic movement and the nature of the screen as a digital medium creates a fluidity that provides unlimited space for the configuration of movements in terms of typographic direction and position. The data show the use of flat or two-dimensional typography that moves horizontally, for example in both the SL1 and STB videos. And because of the fluidity of the space the screen is capable of accommodating more directional configurations. A screen has a depth that is not available to a page, so whilst a page may display a three-dimensional typographic shape, it never achieves the actual depth available to a screen.

In the SL1 film, the changing typography from one frame to the next appears to float due to the use of fading as a transition. Here, the participants in the typography are whole words. Grammatically the categories of 'words' and 'sentences' are used in the framework. In SFL terms, these are groups and clauses. The first clause at 1 to 9 contains a material process with Actor *we*, followed by a string of circumstantial adjuncts of location. The second clause at 10 uses a mental process *seek*. The third at 12 again uses a mental process in an imperative structure. The complete text in the film is as follows:

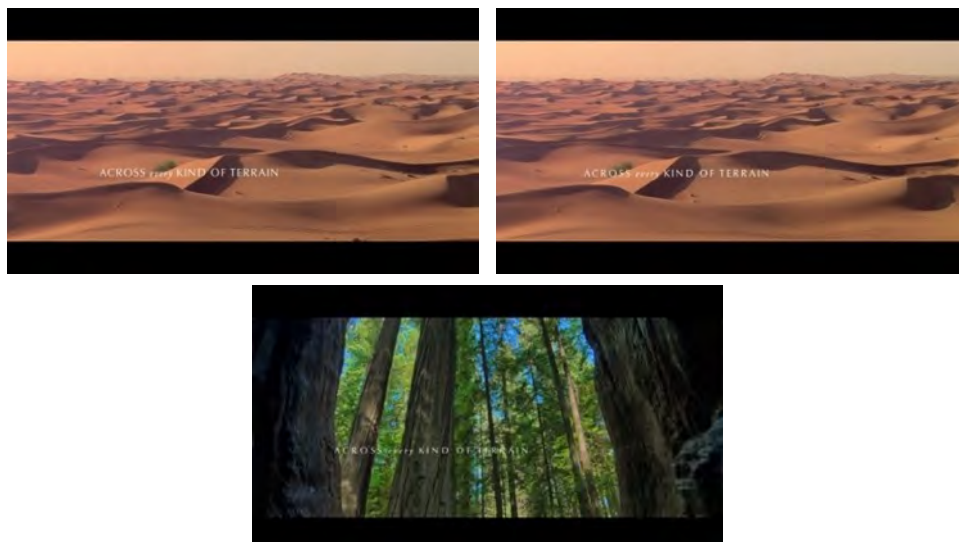
1. *we* SEARCH
2. ACROSS *every* KIND OF TERRAIN
3. INTO *the* SKIES ABOVE
4. AND BELOW *the* EARTH'S SURFACE
5. WITHIN ALL *known* MATTER
6. *through* TIME
7. TO THE *limits* OF IMAGINATION
8. INSIDE ALL *living* CELLS
9. AND WITHIN THE *human* SOUL
10. WE *seek* LIGHT
11. THE LIGHT OF *new* KNOWLEDGE
12. *seek* LIGHT

These groups appear as chunks that are superimposed on the images. The images appear before the typography appears floating within the frame. Fading movements 1 and 3 show the disappearance of the constituent groups as they fade out to be changed in the next frame. In fading movement 5 and 10, we see that the words fade in to appear clear. In fading movement 13, the word LIGHT appears first before the word *seek* fades in to complete the campaign slogan. This complete series of fading movements is presented in Figure 4.37.

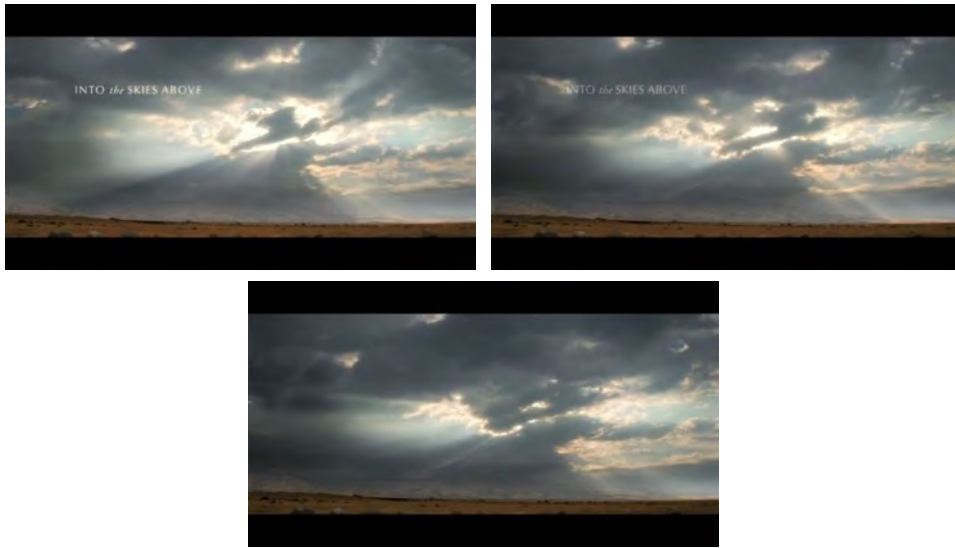
Fading movement 1



Fading movement 2



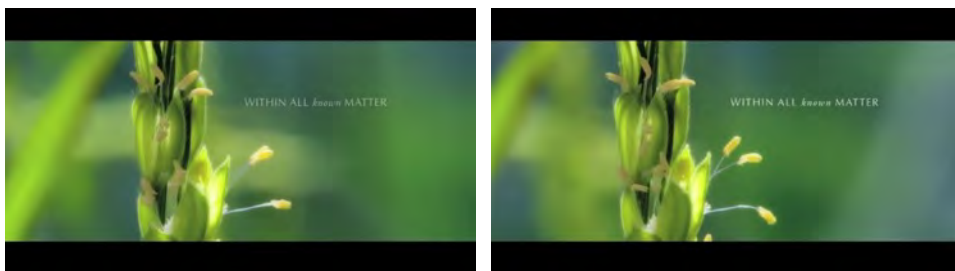
Fading movement 3



Fading movement 4



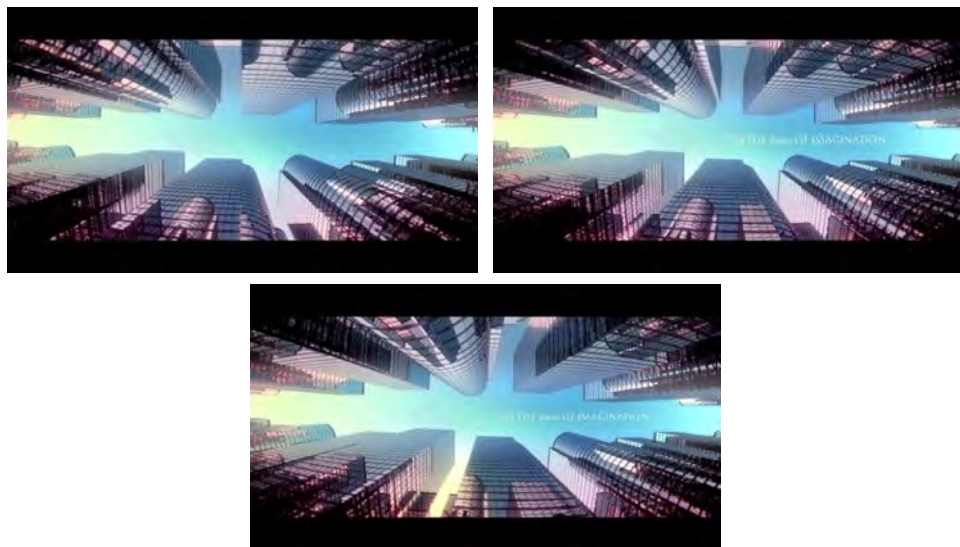
Fading movement 5



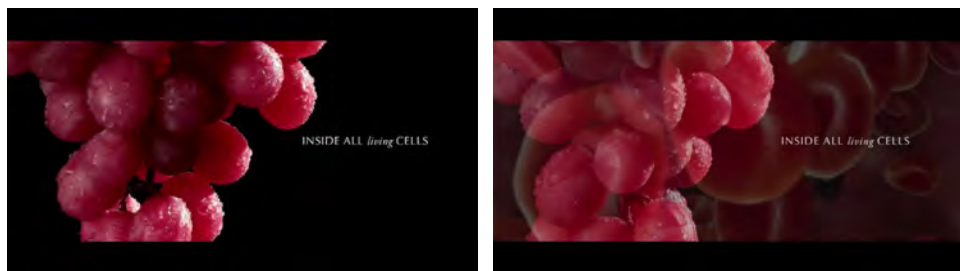
Fading movement 6



Fading movement 7

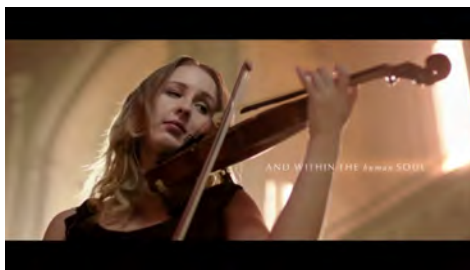
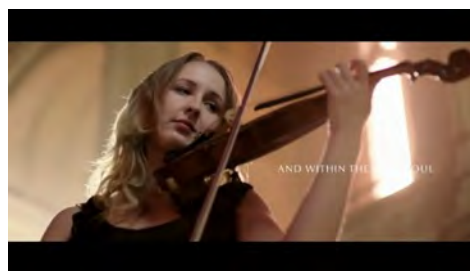
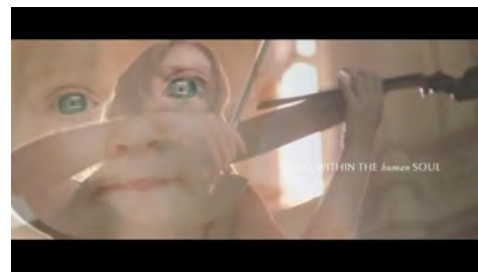
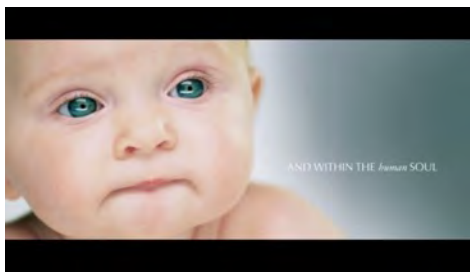


Fading movement 8

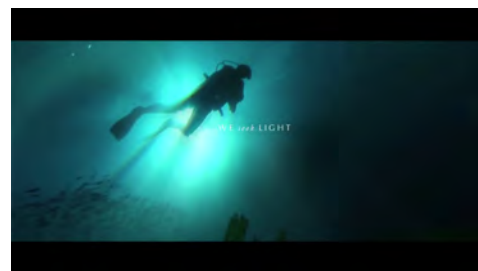
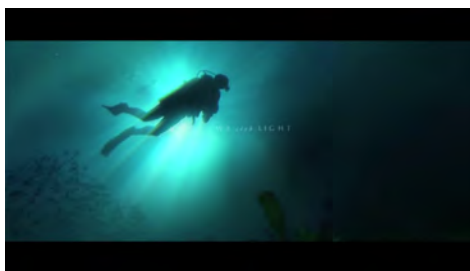




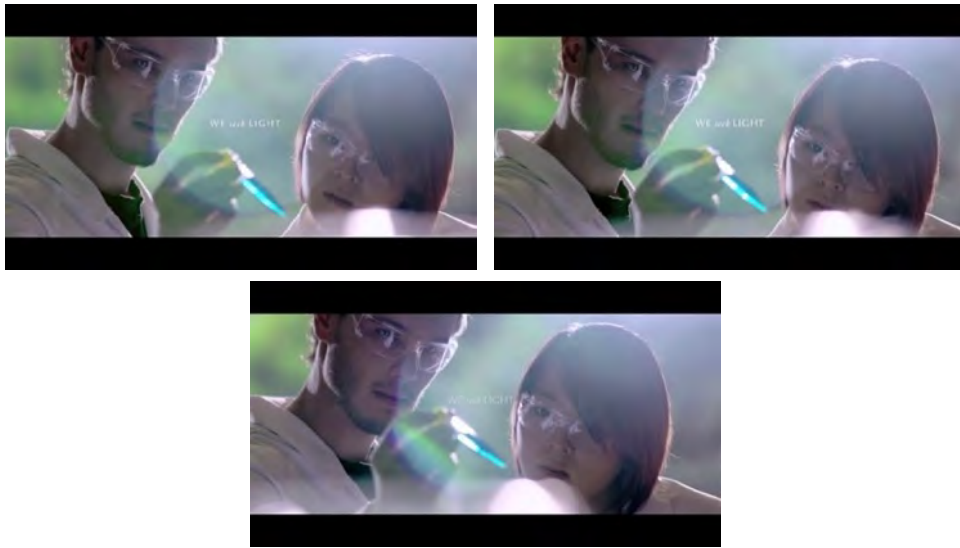
Fading movement 9



Fading movement 10



Fading movement 11



Fading movement 12



Fading movement 13

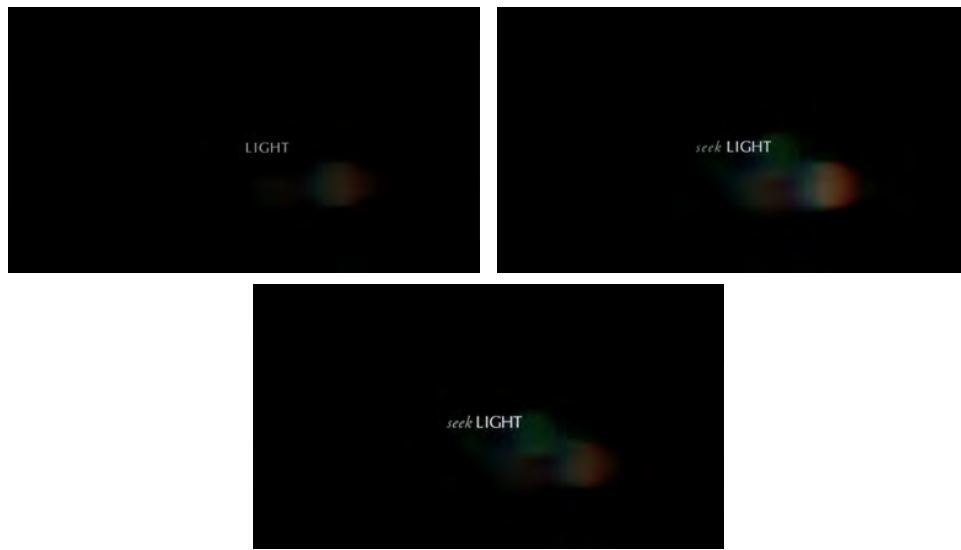


Figure 4. 37: Fading in kinetic typography movement in SL1.

Because the screen can accommodate both static and kinetic typography, it affects the location of typographic movement in two ways; the position whereby any static typography is halted on a screen space, and also the point at which kinetic typography starts its movement in a particular frame and the point to which it moves. In this regard, the changing position in each frame can be mapped at the whole text level.

The typographic movement in SL 1 is shown in the numbering, mapped in Figure 4.38. The initial movements occur in the left pane of the screen, with the remainder on the right-hand side. In this way, the typographic movement takes the audience on a reading path from left to right.

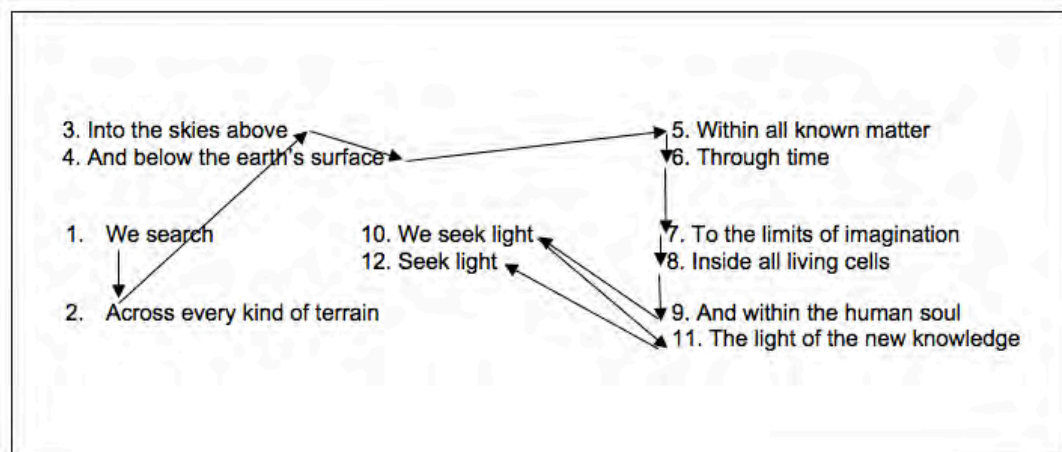


Figure 4. 38: Typographic movement in SL1

In contrast, STB shows a highly dynamic presentation of typographic movement, as mapped in Figure 4.39. The change in position is haphazard, occupying the centre, left, right, top and bottom, or any combination of these. As a frame by frame transition is executed by cuts, the movement of the typography viewed from this perspective jumps rapidly from one position to another, from one frame to the next. In STB, the viewers' attention is taken on a journey across all parts of the screen in a very short time.

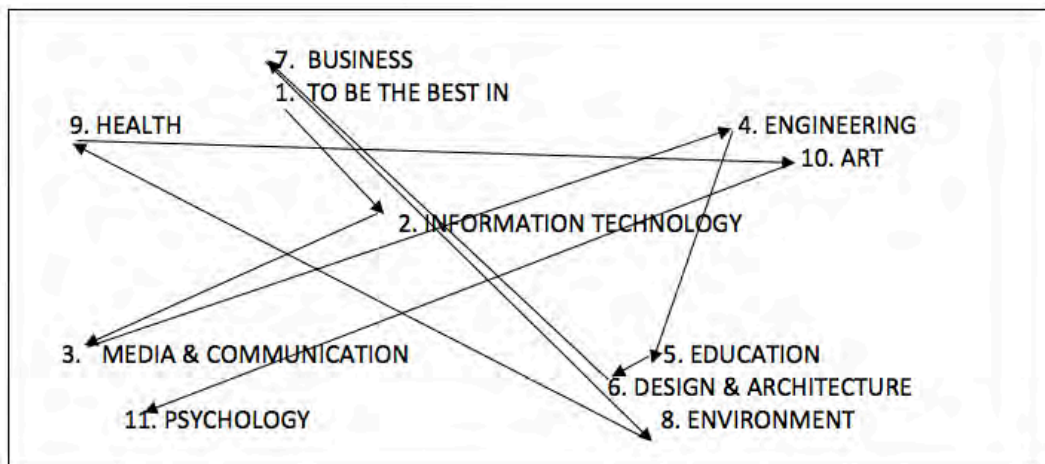


Figure 4. 39: Typographic movement in STB

In terms of colour, white is used in both the SL1 and STB videos. The technical reason for using white is due to its ability to produce clarity. As discussed earlier in the chapter colour can provide salience and can draw attention to elements that are considered particularly important. In this study it was noted that white stands out particularly when contrasted with the background image. White is not associated

with the identity of UofA nor UniSA. UofA uses, red, blue and gold as its brand colours, and UniSA is strongly linked with blue. While the framework for kinetic typography described here does not include colour, it is important to note that colour may be involved in some contexts. Commonly in advertisements, music videos, or films, colour is seen as part of kinetic typography. This includes changes in the colour of letters, words and phrases/groups.

In broad terms, both colour and typography are important semiotic resources which contribute to the creation of distinctive university identities. Interpretations with regard to the function of colour and typography in establishing these institutional brands have also been presented. Across the posters and films for each university, the use of colour and typography are consistent and are in line with the brand standard.

4.4 The slogo in the campaign program

One final element which is related to the logo is that of the slogo. The slogo is a temporary logo, a slogan tied to a moment in time and the particular incumbent who leads the university. All Vice-Chancellors have the responsibility to make public the vision they have for their period of appointment. In Australia this is usually five years, often with an additional five years if the incumbent and university agree. During this period the Vice-Chancellor develops the Strategic Plan, a marketing campaign is constructed from the plan, and a slogo is very often part of the campaign. In this way the slogo is important for a period of time but may be discarded at the end of a leader's tenure.

During the period of this study the universities in SA established campaign programs for their marketing purposes. The campaign programs are associated with the current university Vice-Chancellor. The following Table 4.11 summarises the key messages from the Strategic Plans which have been picked up in the campaign programs in the three SA universities during the study.

Table 4. 11: Links between each university's strategic plan, key messages and campaign program

University	Strategic Plan	Key messages from Strategic Plan	Campaign Program
UofA	Beacon of Enlightenment	<ol style="list-style-type: none"> 1. Recapturing the practice of small-group discovery for student activities. 2. Becoming a centre of teaching and learning, focusing on campus experience. 3. Becoming a centre of research and research training at the international level. 4. Enabling and supporting partnerships with external stakeholders. 	Seek Light
Flinders	Making a difference – The 2025 Agenda	<ol style="list-style-type: none"> 1. Supporting and encouraging the achievements of the people in the university. 2. Establishing the university's position in the international arena. 3. Developing creative, enterprising, career-ready graduates. 4. Actively engaging with business, industry, government and the community. 	Go Beyond
UniSA	Crossing the Horizon	<ol style="list-style-type: none"> 1. Industry and end-user informed research, supporting an industry-relevant curriculum. 2. Transformational infrastructure, enriching the fabric of the institution. 3. A globally visible and engaged university with international reach, collaboration, enduring relationships and leverage. 4. A move towards a powerful internal and external service culture, supporting and enabling greater success. 	Study with the Best

As noted earlier in the study, UofA was the first university in the state, established in 1874, and is an established member of The Group of Eight (Go8) universities in Australia. Flinders proclaimed its independence in 1960 and was granted university status at that time. It is located in the southern metropolitan area and caters to the needs of residents in the southern suburbs of metropolitan Adelaide. UniSA was developed from an amalgamation of vocational institutions, including suburban teacher training colleges and an institute of technology. In this way each university lays claim to a distinct history and individuality. These histories and distinctive qualities are evident in each of their statements of vision and mission. UofA seeks to promote its traditions, built across more than one hundred and forty years, with an emphasis on its 'noble goal' and its 'founding values'. Flinders and UniSA aim to prepare Australia's 'most enterprising graduates' and 'leading contributors' as well as 'world leaders in research' and 'the best higher education system in the world'. Similar to their statements of vision, their missions are clearly aspirational.

The campaign programs 'speak' to these aspirations, promoting their existence, their current activities and their future endeavours, which are to a great extent dependent on student enrolments. The Strategic Plan of each institution provides detailed elaborations of their vision and mission statements. UofA released its campaign program entitled *Seek Light* in 2013. A number of still-image posters and two advertising films have been produced during this period and taken to the public domain. Flinders has acknowledged the need to gain more public recognition. Moving away from a previous campaign entitled *Inspiring Achievement*, Flinders launched its *Go Beyond* campaign program to coincide with its 50th year celebrations in 2016. The overall purpose of the campaign was to create a picture of a new and fresh university. UniSA's campaign entitled *Study with the Best*, launched in 2016, was created after the university had not mounted a campaign in previous years. The UniSA campaign highlights its distinctive quality as the 'young' university in the state. To signify the campaign programs, the universities create stamps which are used as the campaign slogans. A stamp, in its visual presentation, is a fusion of a slogan and a logo.

This campaign stamp is essentially a textual sub-unit, a combination of a slogan and a logo. Such a combination, is, as Baldry and Thibault (2006) suggest, sometimes labelled a *slogo*. The slogo is more than wording or a typographic presentation. It is a functional unit consisting of icotype and logotype and contains a complex system of meaning. A multimodal analysis of campaign slogs reveals that they, in a similar fashion to university logos, are independent texts that have meaning potential.

The UofA campaign slogo, in Figure 4.40, is a combination of sloped and vertically oriented typography. It does not involve any colour except the black that is used in the typeface. In both UofA's posters and films, the typeface of the slogo is also found in white. Both the finite *seek* and the complement *light* are presented in the same font size with the obvious contrast in the use of case.



seek LIGHT

Figure 4. 40: UofA campaign slogo

Flinders' slogo, shown in Figure 4.41, is superimposed on a reversed version, that is placed on a coloured background instead of a basic white background. Both the finite *go* and the complement *beyond* are placed on a black banner. A closer examination shows that *go* is presented in a reversed version over a strip of yellow space and *beyond* is presented in white typography over the black banner. Together, they are presented in an uppercase right leaning slope, above a yellow arrow underline. Emphasis in the slogo is created by using both sloping and capitalised fonts. The arrow is used to signify 'direction' or 'movement'. The process 'go' is highlighted in yellow and, along with the underlining arrow, conveys a sense of immediacy.



Figure 4. 41: Flinders campaign slogo

The UniSA campaign slogo in Figure 4.42, is constant in its typeface selection but may be presented differently depending on the layout. The rounded serif typeface presentation of *Study with the Best* is stacked in a vertical layout but is also presented as a landscape arrangement. The *Study with the Best* slogo occupies the most space in UniSA posters. If the weight of the fonts in the typography is reduced, it affects the intended representation of the university brand. UniSA posters use fewer images than Flinders or UofA and the importance of the bold typography is that it functions visually to attract attention.





Figure 4. 42: UniSA campaign slogo in vertical and horizontal arrangement

Grammatically, each of these slogos are similarly expressed as imperatives comprising Finite elements expressing a process, followed by either a Complement or Adjunct. In the UofA slogo, *seek* is followed by the Complement *light*. The process *seek* may be interpreted as either material or mental, and *light*, therefore, is the Goal or Phenomenon. In this context it is not literal 'light' as produced by electricity or the sun, rather light that is associated with knowledge or religious discovery. As a command, it directs the reader to go on a journey of discovering knowledge. The Flinders slogo works with the material process *go*, commanding the reader to travel to an unspecified destination, hinted at by the preposition *beyond*. A dictionary definition suggests that *beyond* means the 'further side' of something. 'Beyond' and the 'further side' invoke a meaning of adventure, which aligns with Matthew Flinders' and his 'spirit of adventure' voyage as the inspiration of the campaign program. Similarly, the UniSA presents its slogan as an imperative, *study* (Finite) *with the best* (Adjunct). The idea of 'with the best,' aligns with the No. 1 ranking as compared with its SA competitors in each of the programs cited.

The difference between logo and the campaign slogo is the duration of usability. University logos are valid for the duration of a university's existence, whilst campaign slogos are valid for the duration of a campaign period. However, both the university logo and the campaign slogo are visual representations of the university identity. Their use in university documents is regulated in the university's Brand Standard. Both university logo, campaign slogo, and their meanings form crucial elements of promotional materials for brand and marketing purposes.

In the following chapter, the posters and films are analysed in more detail to understand the meaning making potential in each marketing artefact, and to make the links between these components and the identity, values, and ideals of each of the three universities.

CHAPTER 5

UNIVERSITY POSTERS AND FILMS

The posters and films are part of current marketing campaigns, which, as described, are manifestations of the vision and mission of the incumbent Vice Chancellor. Marketing campaigns are ephemeral, and it is understood that they will be consigned to history when the next Vice Chancellor is appointed. The posters and films created to brand the university and to attract new students are of a particular time, in this case the years between 2013 and 2016. Table 5.1 summarises the number of data obtained from each university.

Table 5. 1: Selected data in the study

University	Posters	Films
UofA	8	2
Flinders	6	1
UniSA	6	1

As multimodal texts, the posters and films differ from each other primarily because of their static and dynamic characteristics. Technically, the staticity and dynamicity in the texts are the result of the co-deployment of different semiotic modes in their respective presentational forms. Table 5.2 lists the modes that are used as resources in the posters and films.

Table 5. 2: Modes and presentation forms in posters and films.

Posters		Films	
Mode	Presentation form	Mode	Presentation form
Language	Written	Language	Written Spoken
Image	Static	Image	Static Moving
Typography	Static	Typography	Static Kinetic
Colour	<i>Attached to image and typography</i>	Sound	
		Colour	<i>Attached to image (both static and moving) and typography (both static and kinetic)</i>

These modes and their presentational forms account for the composition of the posters and films. The task for the analysis is to understand how these different modes are deployed, organised and integrated to function as unified and meaningful texts. The data analysis aims to unpack the contribution of each mode in relation to the realisation of the identity of each institution. Meanings are interpreted with reference to the 'grammatical' elements in the immediate environment. A discussion of the analysis and interpretation of the posters and films in relation to their function in branding each institution is provided in Chapter 6.

5.1 University posters

Twenty university posters (8 UofA posters, 6 Flinders posters and 6 UniSA posters) were analysed. In the actual use, the posters are displayed as both printed pages and digital static images, but for the purposes of analysis, they were obtained in digital form. The tools for analysis are CA (Baldry & Thibault, 2006) and MMAI (O'Halloran, et al., 2013).

5.1.1 CA and MMAI as analytical tools

The commonality between CA and MMAI is the use of clustering. Cluster analysis was developed on two basic principles:

1. The overall visual field can be understood by analysing its compositional items, which are related both to each other and to the whole.
2. The power of multimodal texts can be understood by highlighting the effective combinations of modes, which allow users to construct meanings.

These principles are referenced in the technical operation of CA to understand the divisions of regions in static multimodal texts through the process of clustering. Figure 5.1 illustrates how a poster may be divided into clusters.

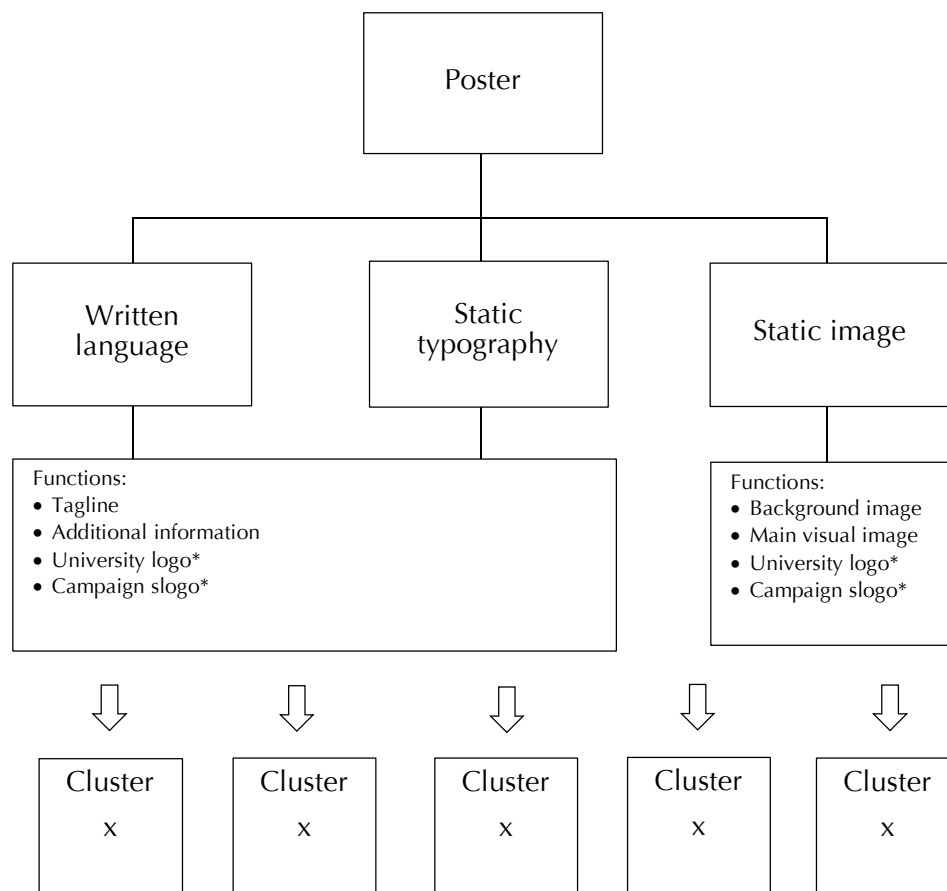


Figure 5. 1: Process of clustering using CA

A poster comprises written language, static typography, and one or more static images, each of which performs one or more functions. For example, written language and static typography may function as, and hence are labelled, a tagline or additional information. It is evident in Figure 5.1 that the functions of written language and static typography overlap. As separate modes, however, the meaning potential from written language and static typography are realised through different grammatical elements (see Figures 3.8 and 3.10).

An image in a poster may function as a background image or a main visual image. The different modes may be located in different regions of the poster. In Figure 5.1, the functional elements may be located in any cluster, hence cluster x. In Figure 5.1, the arrows pointing to the clusters are not aligned with the functions they perform, indicating that the position of the clusters may vary. For example, clusters may be arranged vertically in a poster displayed in portrait layout (Figure 5.2) or horizontally in landscape posters (Figure 5.3).

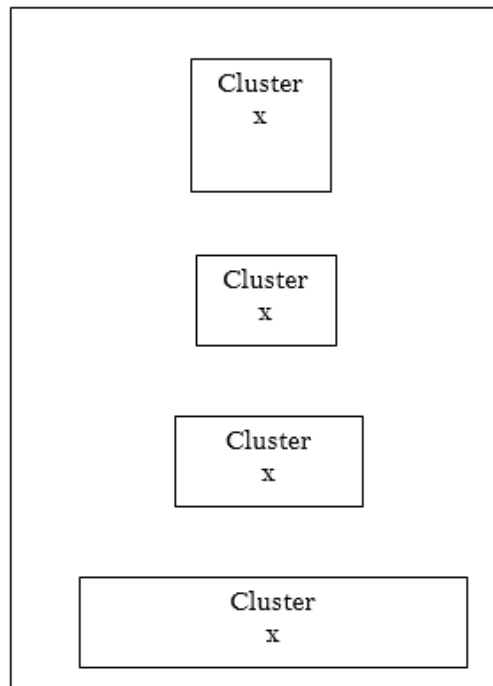


Figure 5. 2: Poster in portrait layout

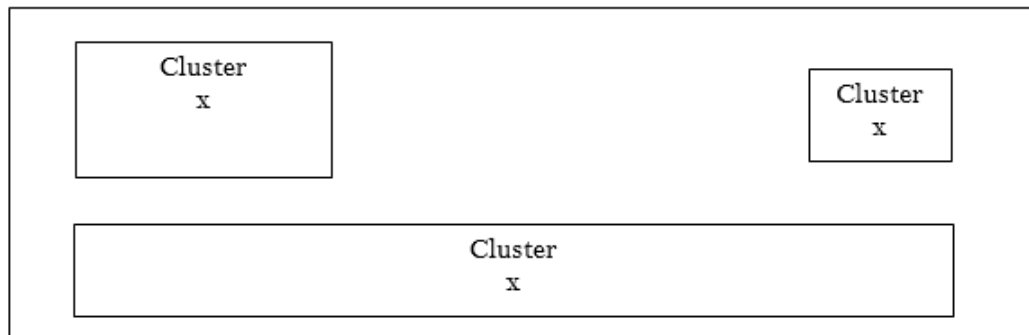


Figure 5. 3: Poster in landscape layout

A similar clustering principle is used in MMAI. As a software program, MMAI uses a coloured layout area to highlight the regions where a semiotic mode is located (see Figure 5.4). The difference between CA and clustering in MMAI is in the analysis of the modes within a particular cluster. In CA, further analysis is conducted referencing Kress and Van Leeuwen's (1996, 2006) visual grammar and Hallidayan functional grammar. At the time that CA was developed, typography was not yet considered a

distinct semiotic mode, so that CA does not account for grammatical elements in typography. MMAI as a later development provides readily available grammatical elements for written language, static images and typography. Accordingly, further analysis in MMAI is conducted by marking an area to enable the selection of the relevant 'grammatical' elements for modes in the clusters.

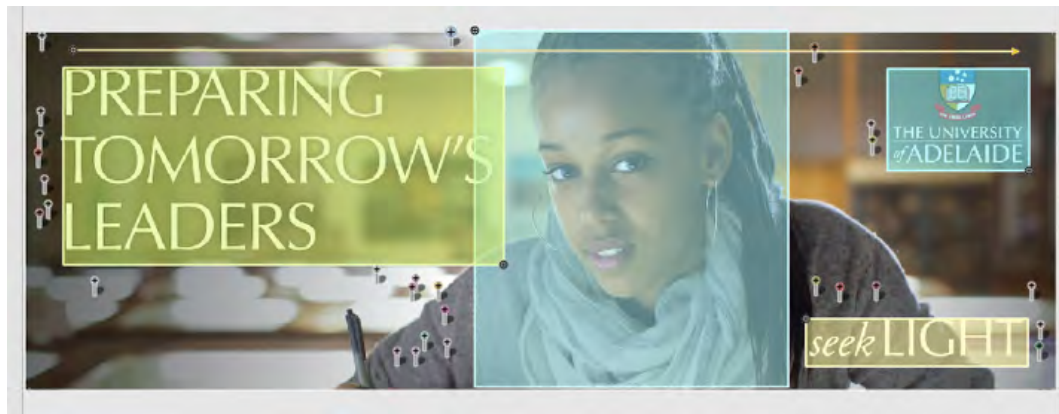


Figure 5. 4: Sample of clustering using coloured layers in MMAI

Clustering structures a poster by recognising and identifying smaller elements that make up the whole. These smaller regions, or clusters, are either written language, static typography or static image. Each of these semiotic modes has the potential of ideational, interpersonal and textual meaning. The poster is also seen as making meaning as a unified text, that is, with the individual semiotic modes working in an integrated manner, and it is this overall unified meaning as a coherent text that registers with a reader. Cluster analysis used in both analytical tools places emphasis on the importance of composition in static texts.

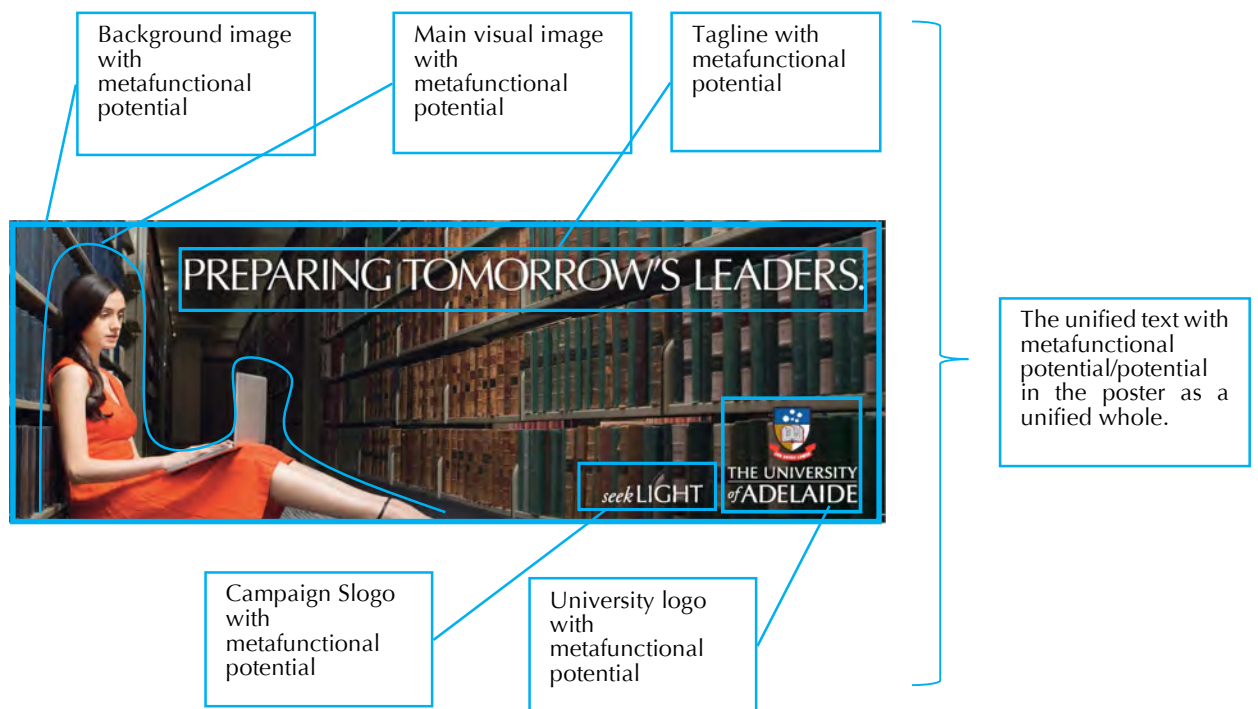


Figure 5. 5: Extent of meaning making potential in a poster

Figure 5.5 points to all of the meaning potential in a poster. Ideational, interpersonal and textual meanings are available in each of the tagline, background image, main visual image, state ranking statement, additional information, campaign slogo and the university logo. Although each of these elements may play a significant role in creating the overall meaning in the poster, the composition or arrangement of each of these elements is also important. Kress and Van Leeuwen (1996, 2006) propose that the composition of the modes in a visual image allows for the arrangement of representational (ideational) and interactive (interpersonal) meanings through the interrelated systems of information value, salience and framing. Cluster analysis helps to understand the contribution of meanings in the smaller clusters to the total metafunctional meanings in the poster. The full array of meaning potential within a poster is presented in Table 5.3.

Table 5. 3: Realisational categories available in the posters

Modes in posters	Realisational categories within the metafunctions:		
	Ideational (Representational)	Interpersonal (Interactive)	Textual (Compositional)
Written language	Transitivity (Participant, Process, Circumstance)	Appraisal, Mood	Theme
Static image	Processes, Participant roles	Gaze-visual address, Visual power, Closeness and Distance	Arrangement in space, Visual prominence
Static typography	Typeface design, Typeface style, Text direction, Spacing		
Colour	Note: In posters, colour is attached to static images and static typography		

Note: The columns for typography and colour are shaded. They were discussed in Chapter 4.

In essence, a poster is a static multimodal text that is perceived visually. Posters are not designed to be studied intently over an extended period of time. They are displayed to be seen in a matter of seconds and may be seen in different locations over the marketing campaign period. Thus, the same poster may be displayed at bus stops, on buses, in public buildings and so on, with the intention that the audience notes salient features in the fleeting moments they are viewed. Accordingly, CA identifies the meaning potential in the posters through the:

- salient element in the poster, via the textual metafunction,
- content meaning of the poster, via the ideational metafunction,
- values and stance in the posters, via the interpersonal metafunction, as well as potential relationships between the poster and the audience, via the interpersonal metafunction.

5.1.2 Poster analyses

All the visual resources in the posters, the images, written language and typography, are intended to blend together to achieve one unified meaning. While this may be true in the UofA and UniSA posters, demarcation of image elements is a feature in the Flinders posters. The grading of the image from one region (occupied by a black and white photograph) fades to another (pitch-black). Visually, this creates two regions, clear image and black void, which may affect the information value. In terms of information value, a description of image placement per se is not sufficient to understand the significance of the positioning. The placement of an image is relative to the other 'visual' element, which is the written language. In reference to Kress and Van Leeuwen's (1996, 2006) compositional system presented in Figure 5.6, the data

in the study support a view that the university posters position the visual resources, both the image and the written language, in locations that emphasise their functions.

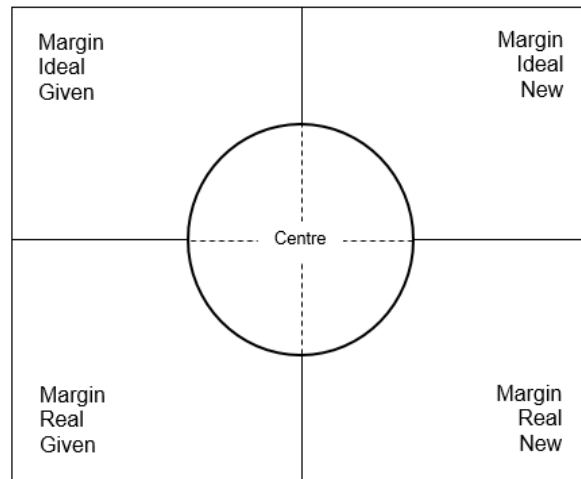


Figure 5. 6: Diagram of composition arrangement in an image (Kress & Van Leeuwen, 1996, 2006)

In portrait layout, the information value is organised from top to bottom. In the UniSA posters, for example, the campaign slogan is positioned in an *ideal* space compared to the other written elements which are placed in the *real* position at bottom of the page. In landscape layout, for example in the UofA and Flinders posters, ideational meaning in the written language is prioritised over ideational meaning in the image. Whereas the written language information from the taglines and campaign slogans is situated as given, or more familiar information, the images come as new information as proposed by Kress and Van Leeuwen (1996, 2006).

5.1.2.1 UofA Posters

The UofA posters (PA1, PA2, PA3, PA4, PA 5 and PA6) are presented in landscape layout. As described in Table 5.4, there are five clusters, the background image, the main visual image, the tagline, the campaign slogo and the university logo.

Based on their landscape layout, the textual meanings in these posters are expressed in the horizontal arrangement. The main visual image is superimposed on the background image, juxtaposed with the tagline. The university logo and campaign slogo are positioned strategically in different places on the poster.

Table 5. 4: Clusters in UofA posters: PA1, PA2, PA3, PA4, PA5 and PA6

Poster	Cluster 1 Background Image	Cluster 2 Main Visual Image	Cluster 3 Tagline	Cluster 4 Campaign Slogo	Cluster 5 University Logo
	Mode: Static Image	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography
PA1	An aisle in library/rows of bookshelves/books with classic binding.	A female Caucasian model in a tight fitting, fairly long red dress, sleek hairdo, a laptop on her lap. Slender shape suggests youthful.	Preparing tomorrow's leaders.	Standard Seek Light slogo	Standard vertical colourful UofA university logo
PA2	Blurred image of what seems to be an indoor location; bright colours, elements of light shown in blurred long white ray of lights.	Female model, dark skinned, perpendicular gaze towards viewers. Clothing covers what is visible of her body.	Preparing tomorrow's leaders	Standard Seek Light slogo	Standard vertical colourful UofA university logo
PA3	A city night landscape with flickering lights; window panels.	A view from the back of a male Caucasian model.	Change the way you view the world.	Standard Seek Light slogo	Standard vertical colourful UofA university logo
PA4	Blurred image of a top part of a building.	A male dark-skinned model.	Why follow?	Standard Seek Light slogo	Standard vertical colourful UofA university logo
PA5	Façade of a building with trees in front of it (Napier building).	A group of students and a more formally dressed, older male, perhaps a teacher, sitting at a table around a building model.	Where experience meets enthusiasm.	Standard Seek Light slogo	Standard vertical colourful UofA university logo
PA6	An indoor room with white laminated tables.	A male student between two female students, all are standing; indirect gaze.	Different worlds, same page.	Standard Seek Light slogo	Standard vertical colourful UofA university logo

In PA1 and PA2, the use of female models creates the salience. In PA1 (Figure 5.7) the main visual image is a female model in a medium shot, sitting on a floor in a library as revealed by the shelves of books. She is leaning against a bookshelf using the computer on her lap. The tagline reads 'preparing tomorrow's leaders', displayed in an uppercase serif typeface on a single line. Her indirect gaze positions the potential audience as a viewer of her offer. She is engrossed in the laptop. PA2 (Figure 5.8) presents the main visual image as a close-up shot of a female model in an indoor space. It is a narrative image, or an image that involves an action. She is holding a pen, with her gaze directed towards the viewer, creating engagement with her audience. On the left side is the Tagline cluster. The same words 'preparing tomorrow's leaders', are displayed in uppercase serif font, stacked in three separate lines.

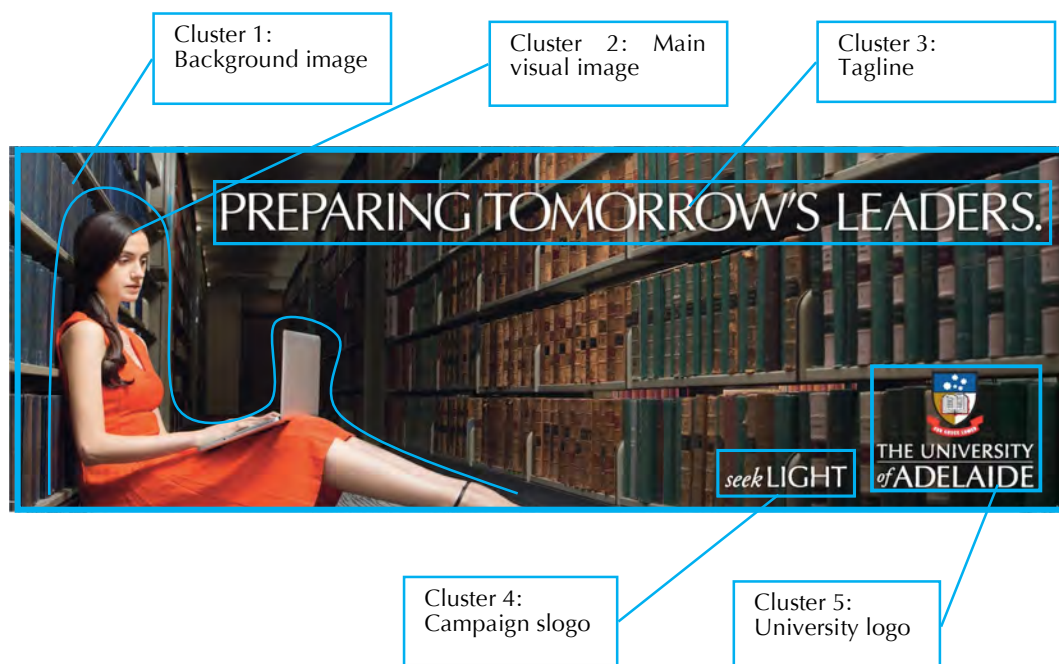


Figure 5. 7: PA1

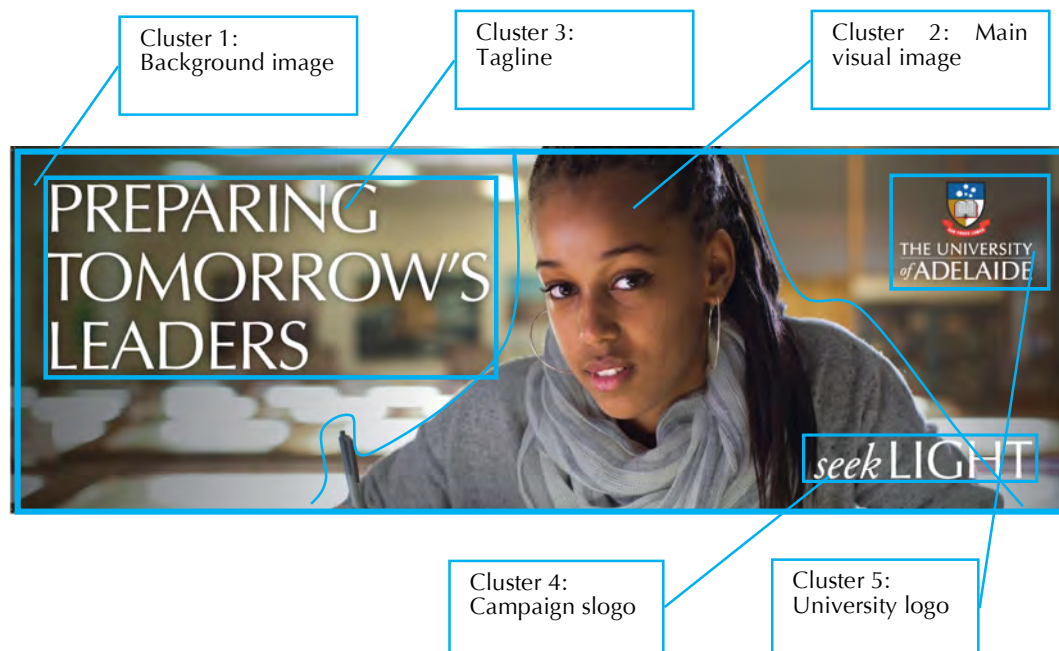


Figure 5. 8: PA2

In PA1 and PA2, the positioning of the main visual image and tagline clusters create different given-new arrangements. In PA1, the woman in the main visual image is positioned to the left, in given position, and the tagline is positioned on the right, in new position. The tagline is prominent and carries important information. UofA, personified in this young woman, is the university in which to become a leader. Salience in this poster is created by the use of the bright colour for the main visual image, strongly contrasted against the dull Background Image.

The arrangement in PA2 is very different. PA1 uses brightness against dull fading to black, foregrounding the female model, her whole body shown. The female in PA2 has a non-Anglo heritage but it is not possible to locate her culturally or ethnically. Extra salience is created by gaze at the viewer. The ideational meanings in PA1 and PA2 are created in the message within the taglines and the main visual images featuring the young women.

Despite their use of the same taglines, the messages in PA1 and PA2 differ. Clearly, the choice of the models is important; they are both female but physically appear to have very little else in common. The similarity in meaning is that women can be leaders; the difference in meaning is that different kinds of women can be leaders. The two posters appeal to potential female students while communicating that UofA will develop female leaders from a variety of backgrounds. These models invite women from different backgrounds to participate. The use of female models also resonates with the UofA reputation of being supportive of the place of women in Australian higher education. The female models also tie with the university's strong history of admitting women into its academic programs. In 1881, the university was the first in Australia, and only the second in the world, to admit women to academic programs. The background images in the posters orient the audience to the university as an educational institution. In PA1, the background image is of classically bound books on library shelves. As a university established in 1874, the library collection includes old, classic and in some cases, rare books. This background image is used to emphasise the academic and research strengths and the history of UofA as the oldest university in South Australia; as the university with history and tradition. The background image in PA2 is a blurry shot of an indistinct location. It could be a classroom or a student study area in the library.

In PA3 and PA4 there is an obvious shift to the use of male models in the main visual images. Figure 5.9 shows that the male model in PA3 is positioned at the right in new information position (cluster 2). The main visual image is a close shot of a male model standing and looking out of a window with his back to the camera. This unusual orientation of the model with his back to the viewer has him looking out of a window at a blurry night cityscape. Saliency is created by the colour of the model's shirt and his orientation, which invites the viewer into his shoes to 'view his world'. The tagline in cluster 3 is positioned on the left as given information. It is presented in two lines of uppercase typography, with the written language: 'change the way you' in the first line, followed by 'view the world' on the second line. In terms of speech function, this is a command to perceive the world in a different way. Act by enrolling at UofA in order to change the way you view the world.

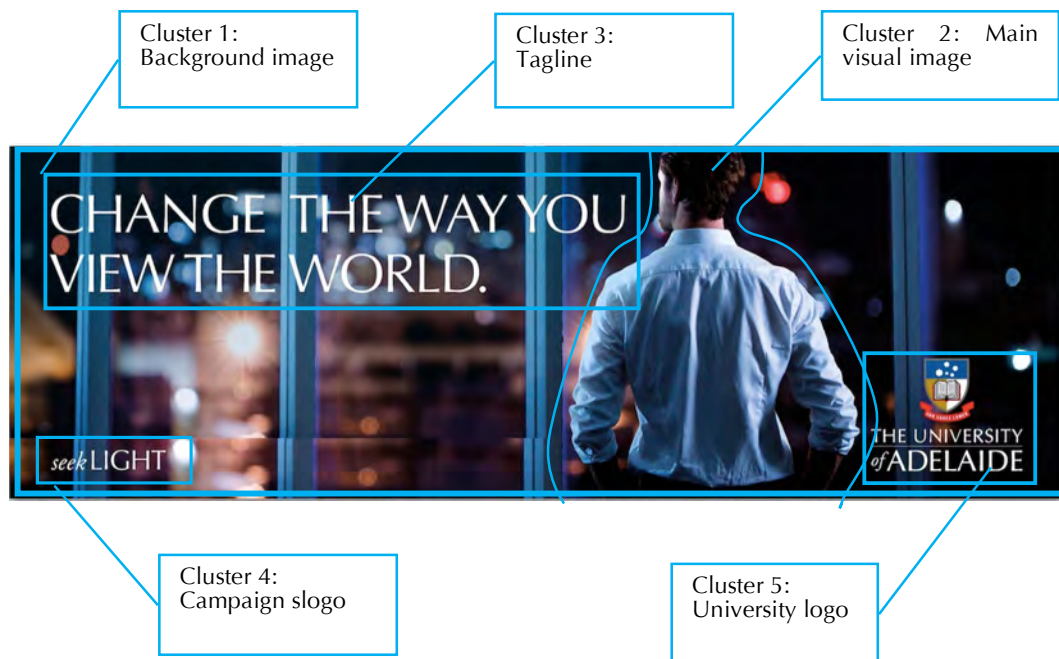


Figure 5. 9: PA3

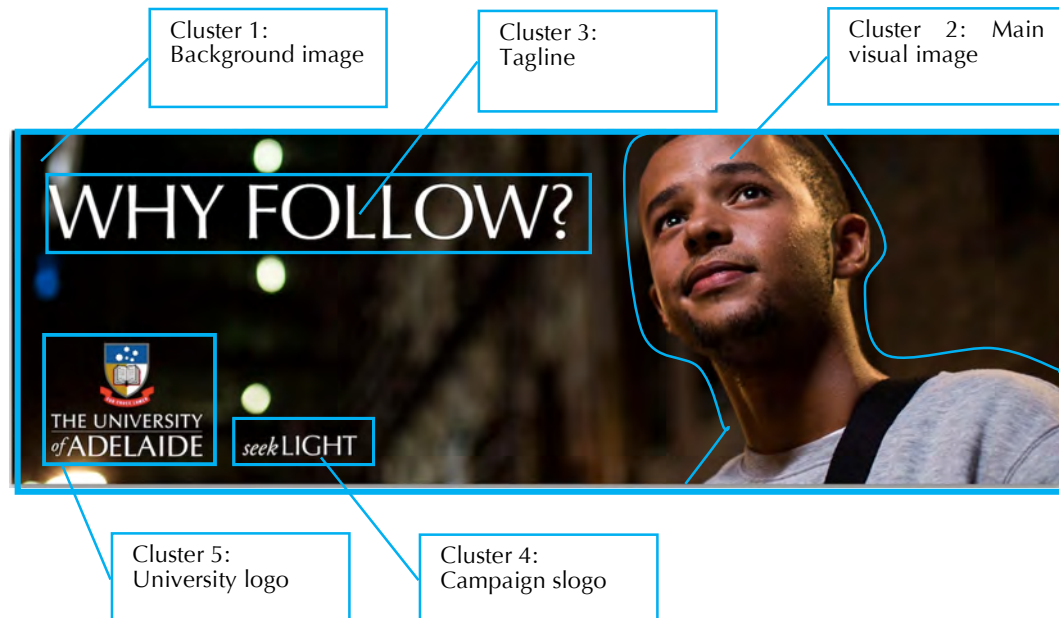


Figure 5. 10: PA4

In Figure 5.10, PA4 positions the tagline (cluster 3) also as the given information on the left side of the poster. It poses the question 'why follow?' in uppercase typography. The main visual image (cluster 2) is on the right side as new information, a close-up image of a young man's head and shoulders, taken from a low angle. The background image (cluster 1) is a dimly lit and blurry picture of a building that functions only to accentuate the model's face, which is gazing inquisitively towards a source of light off-screen.

The ideational meanings in these two posters are different. PA3 positions the model as looking out of a window and is accompanied by the written text 'change the way you view the world', with the implicit understanding that a UofA program will lead to a different perspective on life. PA4 links more directly to the messages in PA1 and PA2 concerning leadership. In asking the question 'why follow?', there is an associated understanding that UofA provides programs in which students are trained to be leaders instead of followers. The interpersonal meanings in PA3 and PA4 are primarily suggested by the models' indirect gaze, through which the audience is offered the experience that the model is having as part of the university.

PA5 and PA6 are clearly different from the preceding posters in that the main visual images in both are groups of people, as opposed to individuals. PA5 (see Figure 5.11) shows the main visual image on the left side of the poster as given information. It is a medium shot displaying the upper bodies of a group of students around a table. In the centre of the group and in the centre of the table is a model of a building. The background image is of a building exterior with some trees. Vectors are created through the participants' gazes, which vary between looking at the speaker and looking at the model of the building. The participants and their interactivity in the main visual image create the salience. To the right side of the main visual image, the tagline (cluster 3) is positioned as new information. It reads 'where experience meets enthusiasm', typographically presented in regular uppercase white serif font.



Figure 5. 11: PA5

In PA5, the tagline and the main visual image are clearly linked. In the scene, 'experience' is embodied in the older male, the teacher on the right of the group. 'Enthusiasm' is embodied in the male student on the left, who is talking or asking about the model building. The other students in the group are looking at the model or at their colleague talking. The two males are foregrounded in the sense that they are interacting with each other only, while the females are more passively presented as observers not receiving attention from the teacher. The arrangement of the group presents a space left for the observer, and an invitation to join in the discussion.

PA6 (Figure 5.12) positions the main visual image and the tagline positioned right-centre and left respectively. The main visual image shows the figures of a male participant between two female participants, standing behind a table on which there is an open laptop. One female participant is holding a book, while the second female gestures towards an off-page phenomenon that holds all their gazes. In this way, the main visual image creates salience in the poster. The background image is a room, centre lit and darker at the edges. The tagline, which focuses on the diversity of the student body, is positioned at the top left of the poster, its words presented in uppercase serif typography stacked on three lines in a block.

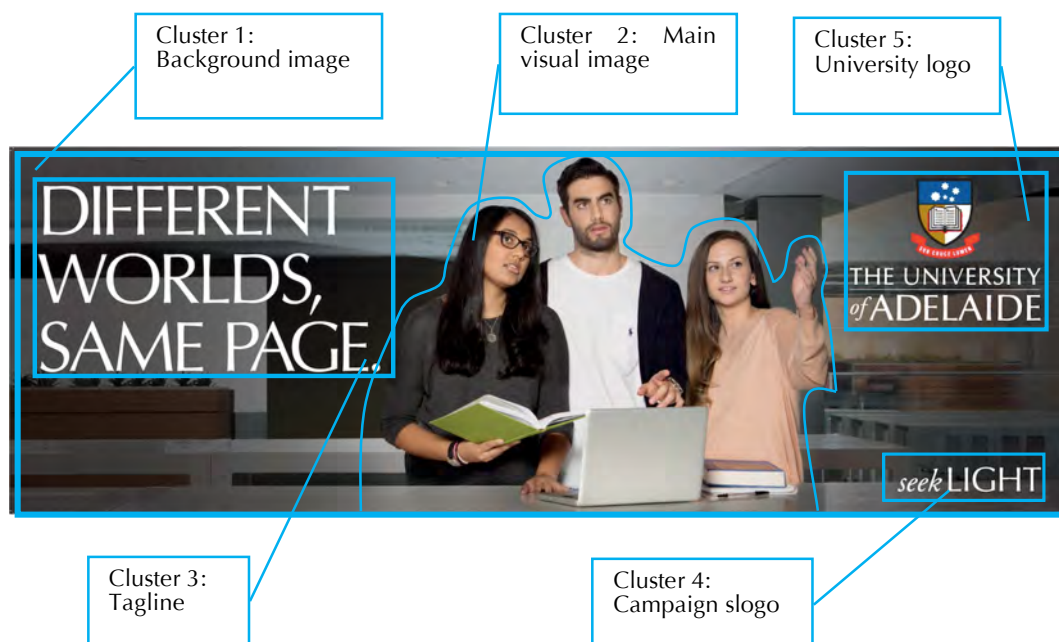


Figure 5. 12: PA6

The student body comprises students from many different cultural and linguistic backgrounds, yet the university brings them together in their quest for new knowledge. Interpersonally, the meanings in these posters are created by the interactivity within the groups. Working in groups appears as standard procedure for students at UofA, promoting the view that this kind of interactivity is to be expected as a student.

In each of these six posters clusters 4 and 5 contain the campaign slogo and the university logo respectively. Although they are all of a similar size, their positions in the poster vary as depicted in Figure 5.13. However, it is of note that they have been placed adjacent to each other.

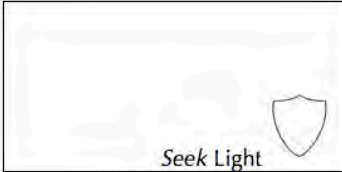


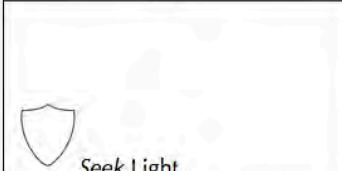
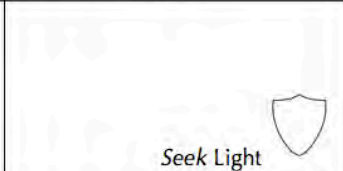

		
PA1	PA2	PA3
		
PA4	PA5	PA6

Figure 5. 13: Different positions of the campaign slogan and university logo in six UofA posters.

The UofA posters PA7 and PA8 (see Figures 5.14 and 5.15) are quite different from the other posters in the data set.

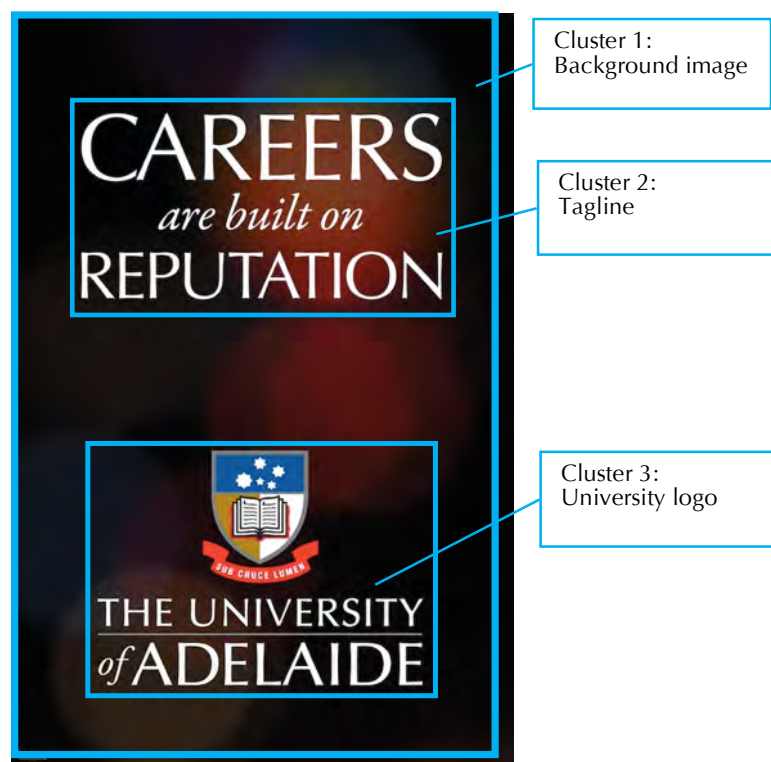


Figure 5. 14: PA7

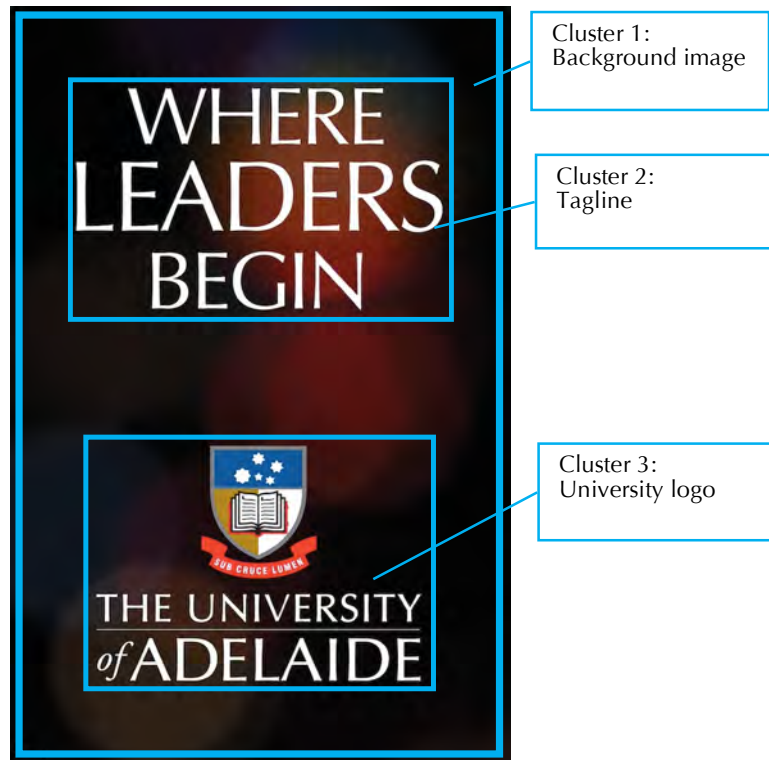


Figure 5. 15: PA8

They comprise three clusters each and, therefore, fewer visual image elements. The verbal element is the most salient element in these posters. Cluster 1 consists of a dark background image of a dark-coloured background with circles of different bright colours arranged from the top of the page to the bottom. Cluster 2 is the tagline and cluster 3 is the university logo. The cluster arrangement is set out in Table 5.5.

Table 5. 5: Clusters in UofA posters: PA7 and PA8

Poster	Cluster 1 Background Image	Cluster 2 Tagline	Cluster 3 University Logo
	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography
PA7	A dark-coloured background; Some light circles of different bright colours arranged from top to bottom.	Careers are built on reputation	Standard vertical colourful UofA university logo
PA8	A dark-coloured background; Some light circles of different bright colours arranged from top to bottom.	Where leaders begin	Standard vertical colourful UofA university logo

Textually, clusters 2 and 3 are in a top-to-bottom arrangement. The upper contains *ideal* or general information, whereas the bottom is reserved for the *real* or more specific information. The tagline in PA7 reads 'careers are built on reputation'

arranged on three lines. The nouns 'careers' and 'reputation' are in uppercase, each taking a line, whereas the verbal group 'are built' and the preposition 'on' are sandwiched between them in lowercase italics. PA8 uses a non-finite clause for the tagline 'where leaders begin' in all uppercase regular font stacked one word over another in three lines.

Wordings constitute the images in PA7 and PA8 both of which appear without slogo. There are only minimal visual images in either PA7 or PA8. Also, slogans do not appear in these posters. The key messages are in the tagline and the UofA logo. Because the logo is in a similar size to the tagline's block of typography, it is these two elements which are salient, more so because they are contrasted against dark background images. In an interview with the Marketing and Communication Officer, the point was made that the equal font size was planned to accentuate both the tagline and the institution name in the logo. Additionally, each word in the tagline is emphasised so that the message in both is singular and direct and is clearly tied to the university. It is also noteworthy that although these posters are also a part of the Seek Light campaign, the campaign slogan does not appear. Instead, a faint light is presented in the background image.

These two posters are unlike the other UofA posters, which embrace an appeal to people, presenting students in the university, men and women of diverse cultural backgrounds, either individually or in groups. Actions portrayed in the other UofA posters reflect the educational activities that these people will engage in as part of a university community. The posters also propose a sense of the quality of the university through the use of the background images and messages in the written language. The identity of the university is reiterated through the use of the campaign slogan and university logo. In these final two posters, this identity is accentuated by the very large image of the university logo.

5.1.2.2 Flinders Posters

The Flinders posters are presented in two landscape layouts: PF1, PF2 and PF3 in wide landscape and PF4, PF5 and PF6 in a narrower version. The layout affects the type of image and typography that can be accommodated within the page. Accordingly, the reading path and perception by a potential audience will be affected. Each set of three posters shows commonalities, horizontally in the wider landscapes and vertically in the narrower set. Table 5.6 describes the five clusters in PF1, PF2 and PF3.

Table 5. 6: Clusters in Flinders' posters PF1, PF2 and PF3

Poster	Cluster 1 Background Image	Cluster 2 Main Visual Image	Cluster 3 Tagline	Cluster 4 University Logo	Cluster 5 Campaign Slogo
	Mode: Static Image	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography
PF1	An image of a hill landscape. (black and white)	A silhouette of a model looking up at the sky. (black and white)	Creative intelligence	Standard horizontal colourful Flinders logo	Standard Go Beyond logo
PF2	A dark coloured background. (black and white)	An upside-down image of the face of a female model, her right hand holding a magnifying glass. An image of a building is seen within the glass. (black and white)	Room for ideas to grow	Standard horizontal colourful Flinders logo	Standard Go Beyond logo
PF3	A beach, half blurred, half black. (black and white)	A focused image of a hand holding a lens filter magnifying the shore. (black and white)	Unconventional wisdom	Standard horizontal colourful Flinders logo	Standard Go Beyond logo

In the posters, the textual meanings are realised using the left - right arrangement, indicating movement from given to new information. In terms of salience, the use of yellow in the typography block creates strong contrast against the black and white background image. In PF1 (Figure 5.16), the main visual image is placed in a more salient position compared to the tagline, whereas PF2 (Figure 5.17) presents a balanced positioning of the main visual image and the tagline, PF3 (Figure 5.18) centralises its tagline. Clusters 3 and 4 are the university logo and campaign slogan.

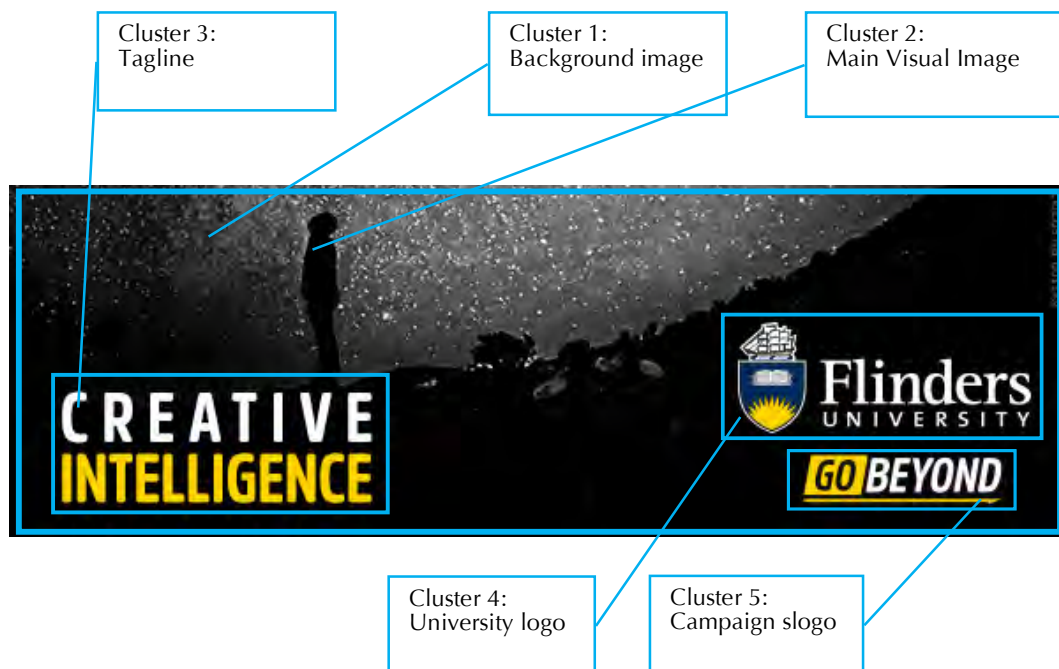


Figure 5. 16: PF1

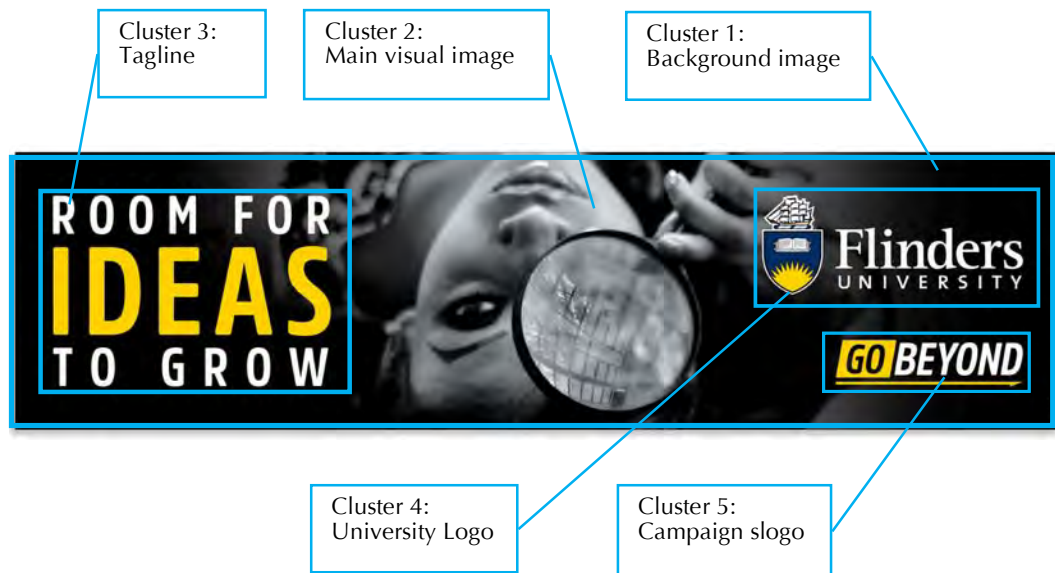


Figure 5. 17: PF2

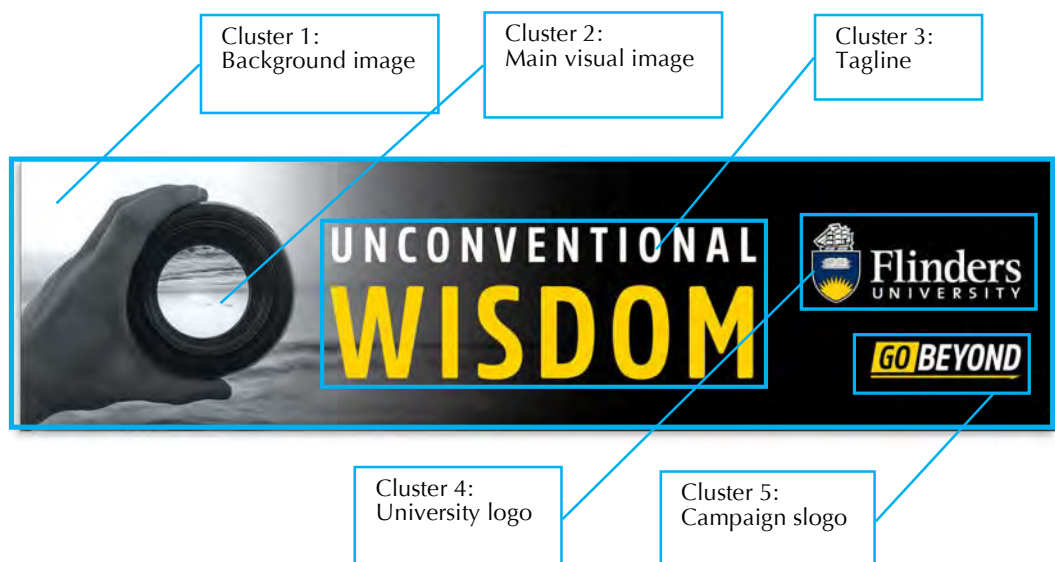


Figure 5. 18: PF3

In these posters, the university logo is larger than, and sits above the smaller-sized campaign slogan. The university logo is the standard horizontal logo of Flinders University. The campaign slogan Go Beyond is also presented in its standard form, a command with the finite 'go' in yellow and the direction realised by the preposition 'beyond' in white, with yellow underlining. The logo and slogan are on the right-hand side of the poster as new information. This is surprising given that the given information in these three posters is the salient information in each, and more logically would be on the right side, with the logo and slogan on the left side. However, it is also possible that the branding is presented at the end as New in order to emphasise the institution.

Ideational and interpersonal meanings in the posters are created in the background image, the main visual image and the tagline. In the Flinders posters PF1, PF2 and PF3, the images are presented as monochromatic black and white photographs. The differentiation between the background image and main visual image is created by the strong outline of specific shapes in the image.

In PF1, the background image is a night time, outdoor landscape. A silhouette of a model is shown in long-shot from side-on, creating a clear outline to function as the main visual image. As a narrative image, the model is on top of a hill, silhouetted against and looking up at a bright and starlit night sky. The night sky creates the light whilst everything else in the image is black. The tagline 'creative intelligence' is positioned in the bottom left of the poster, so that the tie between the tagline and the main visual image is that the model is looking to the sky for creative inspiration.

In PF2, the main visual image is a close-up of a female face, foregrounded against a pitch-black background image. Shot from above, the image focuses upside-down on her face with her open right eye visible and her left eye looking through a magnifying glass held in her left hand. From the reflection in the magnifying glass it appears she is looking at a railing and the windows of a building. On the left of the main visual image, the tagline 'room for ideas to grow', is stacked in three lines at the left side of the poster. The tie between the main visual image and the tagline is that the woman is looking into a Flinders University building or space as a place where her ideas can grow.

The main visual image in PF3 is located on the left side of the poster, and shows a hand gripping a viewfinder lens overlooking a beach. Within the viewfinder, a horizon with the sun setting is shown upside down. The background image depicts a beach on the left side of the poster, which fades to black on the right side of the

poster. The tagline, 'unconventional wisdom' is positioned centrally between the main visual image and the logo and slogo.

This set of posters works with the meanings inherent in 'go beyond'. The choices of the noun groups *creative intelligence* and *unconventional wisdom* mix standard associations of intelligence and wisdom as university matters with the more unusual qualifiers of creative and unconventional. The images accompanying these taglines are also uncommon in their colour and presentation. For example, a close look at the image of the sunset within the lens in PF3 reveals that it is upside down, the way an image would show during photographic processing in a camera lens. The upside-down image of the woman's head in PF2 presents an uncommon image of a model in an advertisement. PF2 uses a direct gaze to relate interpersonally to the viewer. PF1 and PF3, on the other hand, create distance with the viewer. In PF1 this is achieved via the long shot of the main visual image, whereas in PF3, the absence of human participants minimises interpersonal relations with the potential viewer.

Tables 5.7, 5.8 and 5.9 describe the clusters in PF4, PF5 and PF6 respectively. The tables have different numbers of clusters and different cluster contents. The posters in this series are displayed in narrower landscape layout. Textually, they are arranged vertically, moving from general information (at the top) to more specific information (at the bottom). In each, the contents of cluster 3 and 4 are the university logo and tagline. The logo is the standard horizontal Flinders University logo. Contrary to the arrangement in PF1, PF2 and PF3, the university logo is smaller in size and is positioned on top of the tagline. The taglines are adapted from the university campaign slogo, namely *GO BEYOND WITH FLINDERS UNIVERSITY*. The tagline is an explicit command with the process *go* followed by the circumstance of extent *beyond* and another circumstance of accompaniment *with Flinders University*. The grammatical imperative is a challenge to potential students – to travel intellectually into the unknown, that is *beyond*. The circumstance of accompaniment *with Flinders University* indicates that the journey will be as part of a university community. *Go beyond* is presented in the standard slogo appearance using an italicised sans serif uppercase font. *Go* is highlighted in yellow and *beyond* is in white. The addition of the grammatical circumstance, *with Flinders University*, is positioned underneath *go beyond* and uses a smaller yellow font of the same typographic style. The size and colour within the taglines create salience in these otherwise black and white posters.

Table 5. 7: Clusters in PF4

Poster	Cluster 1 Background Image	Cluster 2 Main Visual Image	Cluster 3 University Logo	Cluster 4 Tagline	Cluster 5 Additional Information
	Mode: Static Image	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography
PF4	Flinders' interior of The Plaza, half black, half clear. (black and white)	A group of students doing various activities (sitting, walking, reading) in the hub. (black and white)	Standard horizontal colourful Flinders logo	Go Beyond with Flinders University	TOP 2% UNIVERSITY WORLDWIDE *Times Higher Education on World University Rankings 2015-2016.

Table 5. 8: Clusters in PF5

Poster	Cluster 1 Background Image	Cluster 2 Main Visual Image	Cluster 3 University Logo	Cluster 4 Tagline	Cluster 5 Ranking Information	Cluster 6 Additional Information
	Mode: Static Image	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography
PF5	Black background (half) (black and white)	An image of a diver underwater. (black and white)	Standard horizontal colourful Flinders logo	Go Beyond with Flinders University	TOP 2% UNIVERSITY WORLDWIDE	FLINDERS.EDU.AU/GO BEYOND *Times Higher Education on World University Rankings 2015-2016.

Table 5. 9: Clusters in PF6

Poster	Cluster 1 Background Image	Cluster 2 Main Visual Image	Cluster 3 University Logo	Cluster 4 Tagline	Cluster 5 University Statement	Cluster 6 Additional Information
	Mode: Static Image	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography
PF6	Black background (half) (black and white)	A Flinders' building façade. (black and white)	Standard horizontal colourful Flinders logo	Go Beyond with Flinders University	State of the art facilities.	Flinders.edu.au/gobeyond

Ideational and interpersonal meanings in the key message are evident in the taglines. The background image, the main visual image, the ranking information, the university statement and additional information all work to support the key meaning. The background images in PF4 (Figure 5.19), PF5 (Figure 5.20) and PF6 (Figure 5.21) follow a pattern in their use of monochromatic black and white photography. Part of the image in each poster is black and this black background sits behind the tagline and its yellow font. The black background clears to one side. Each of the posters PF4, PF5 and PF6 presents an aspect of the university that links to its identity. However, the salient ideational meaning of each of these posters is in the tagline where Flinders presents its global ranking as in the top two per cent of universities worldwide.



Figure 5. 19: PF4

The salience in all of the Flinders posters is in the prominence of the written language in combination with the typographic use of colour and font set against black and white images. The images present aspects of the university that mark it as a place of 'doing'. They are bold in their use of colour and font size which bring the written word to the attention of the viewer. The organisation is such that the taglines with the key messages are set on the black background portion of the black and white photographs.

The meaning-making potential in the clusters leads to the imperative *go beyond*. For example, the graphic style of the main visual image using a fade from pitch black to clear image resonates with *go beyond*. Although student activities and university facilities are clearly shown, what the students can do and what the university can offer goes beyond what is depicted. The meanings are that the university challenges potential students to *GO BEYOND WITH FLINDERS UNIVERSITY*. The challenge is

validated with ranking information taken from the *Times Higher Education World University Ranking 2015-2016*. The viewer is also challenged to go beyond looking at the poster by visiting the website at the given URL.



Figure 5. 20: PF5

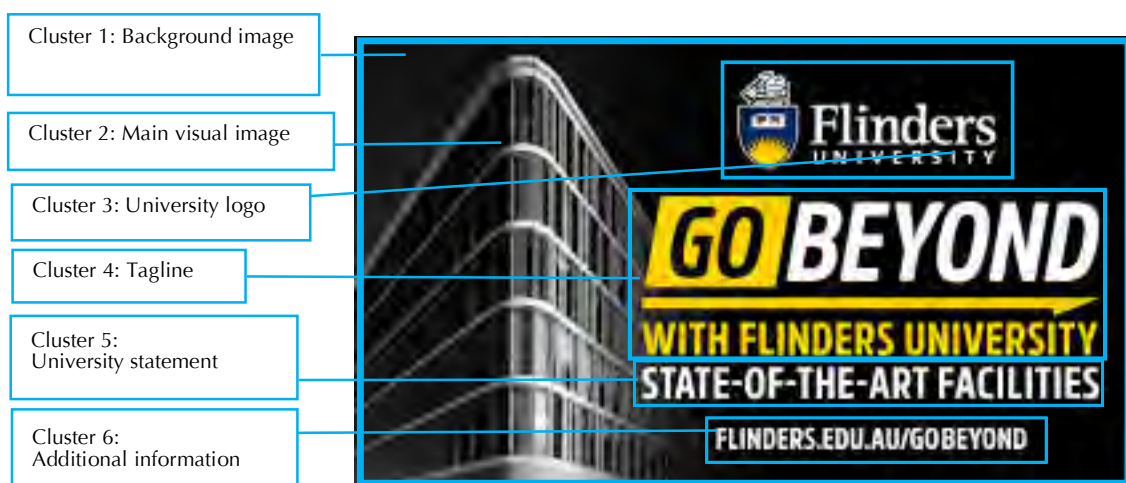


Figure 5. 21: PF6

In summary, all Flinders' posters attract attention through the use of yellow and white typography for taglines over black-and-white style graphic for the images. Although the *go beyond* idea is literally stated in the tagline and campaign slogo, all the other elements in the posters are suggestive of possibilities in the meaning of 'beyond'. It aims to encourage the sense of adventure linked with the name of the university. This is the essential message in the Go Beyond campaign, to create an association with the name 'Matthew Flinders' and the spirit of adventure that carries into the intellectual journey ahead.

5.1.2.3 UniSA posters

UniSA posters are all presented in portrait layout and consist of five clusters as mapped in Table 5.10. Textually, the clusters are arranged vertically in each poster, that is, clusters 2, 3, 4 and 5 are arranged from the top to the bottom of the page with cluster 1 the background image for each. Clusters 2, 3, 4 and 5 are written text with variation in their typography, which points to the different function of the cluster. The vertical arrangement shows an ideal-real organisation, with the cluster at the top containing more generalised information and the clusters below presenting specific or more detailed information (Kress Van Leeuwen, 1996, 2006, p. 187). In these posters, the tagline/campaign Slogo is located in the topmost position, followed by a ranking statement, the university logo and finally additional information.

Table 5. 10: Clusters in UniSA posters PSA1, PSA2, PSA3, PSA4, PSA5 and PSA6.

Poster	Cluster 1 Background Image	Cluster 2 Tagline/Campaign Slogo	Cluster 3 State Ranking Statement	Cluster 4 University Logo	Cluster 5 Additional Information
	Mode: Static Image	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography	Mode: Written language/static typography
PSA1	A translucent image of a human body, including the skeletal frame.	Study with the Best slogo	No. 1 in SA for graduate employment in Health*.	Standard vertical UniSA logo colourful	*QILT: Australian Graduate Survey – Graduate Destinations and Outcomes UG Health Services and Support Full-time employment indicator.
PSA2	A wooden jigsaw puzzle.	Study with the Best slogo	No. 1 in SA for graduate employment in Education *.	Standard vertical UniSA logo colourful	*QILT: Graduate destinations 2014-2015 Full-time employment indicator and Australian Graduate Survey 2016.
PSA3	Interconnected thin lines with nodes.	Study with the Best slogo	SA's No. 1 for Psychology research in ERA 2015*.	Standard vertical UniSA logo colourful	*The only university in SA to have all of its assessed Psychology research rated above World Standard, Excellence in Research Australia 2015.
PSA4	A computer motherboard circuit.	Study with the Best slogo	No. 1 in SA for graduate employment in I.T*.	Standard vertical UniSA logo colourful	*QILT: Graduate Destinations Survey 2014 to 2015 Full-time employment indicator and graduate outcomes survey 2016.
PSA5	The interior of a meeting room in a tall building.	Study with the Best slogo	SA's No. 1 Business School for graduate careers*.	Standard vertical UniSA logo colourful	*QILT: Graduate Destinations Survey 2014 to 2015 Full-time employment indicator and graduate outcomes survey 2016.
PSA6	The exterior of a glass-walled building.	Study with the Best slogo	SA's No. 1 University for graduate careers*.	Standard vertical UniSA logo colourful	*QILT: Australian Graduate Survey – Graduate Destinations 2014 to 2016 Full-time employment indicator.

The posters have a strong similarity to each other and are readily identified as a set because they are homogenous. This is due to the use of portrait layout, the same colour scheme, and repeat tagline/campaign slogan and university logo in each poster. The tagline is sourced from the university's campaign slogan, Study with the Best, presented in its standard campaign slogan. In terms of typography, the tagline is presented on four lines, with each word on a separate line: STUDY, WITH, THE, BEST. It is presented in an uppercase sans serif typeface, with a rounded font and a marked full stop. The white extra-large font size is a particularly prominent feature in the posters. Salience in the series is created in the tagline/campaign slogan.

The university logo is located in cluster 4, towards the bottom of the poster. It is presented in the standard UniSA vertical or stacked version with the crest at the top, and the name of the university on two lines underneath. Underneath the university logo is the announcement *On Campus. Online*, providing the additional information that UniSA programs are available both face-to-face and off campus.

The ideational meanings, evident in the background image, state ranking statement and additional information, differ across the series. The background image in cluster 1 is tied to the program highlighted in cluster 3, namely the ideational focus in the state ranking statement which provides information about the specific programs in which UniSA excels. Cluster 5 provides additional information about the source of information for the ranking statement.

A strong, well-marked relation between the background image, state ranking statement and additional information is evident in PSA1, PSA4 and PSA5. In PSA1 (Figure 5.22), the background image displays an x-ray of a human body in which the layers of bones, skin, and flesh are translucent, exposing a skeletal form in motion. This image is linked to the poster focus on health, in the state ranking statement. The additional information validates the ranking statement by citing *QILT: Australian Graduate Survey – Graduate Destinations and Outcomes UG Health Services and Support Full-time Employment Indicator*. The image is a metaphor for studying at a deep level, in 'getting to the bones' of the matter.

In PSA4 (Figure 5.23), there is a background image of a motherboard circuit, which is congruent with the I.T. focus in the ranking statement. There is a less direct relationship PSA5 (Figure 5.24). The term 'Business School' in the state ranking statement provides the ideational focus, while the background image is of a room, perhaps located in a high-rise building, with a row of chairs at the edge of a long table. It is suggested that there would be some difficulty in finding an apt image for 'Business'.

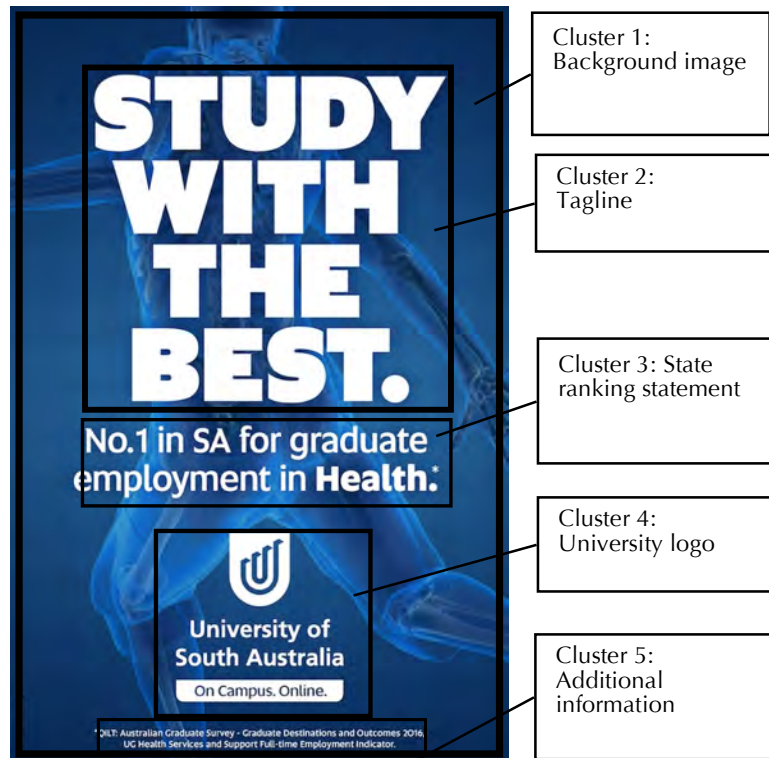


Figure 5. 22: PSA1

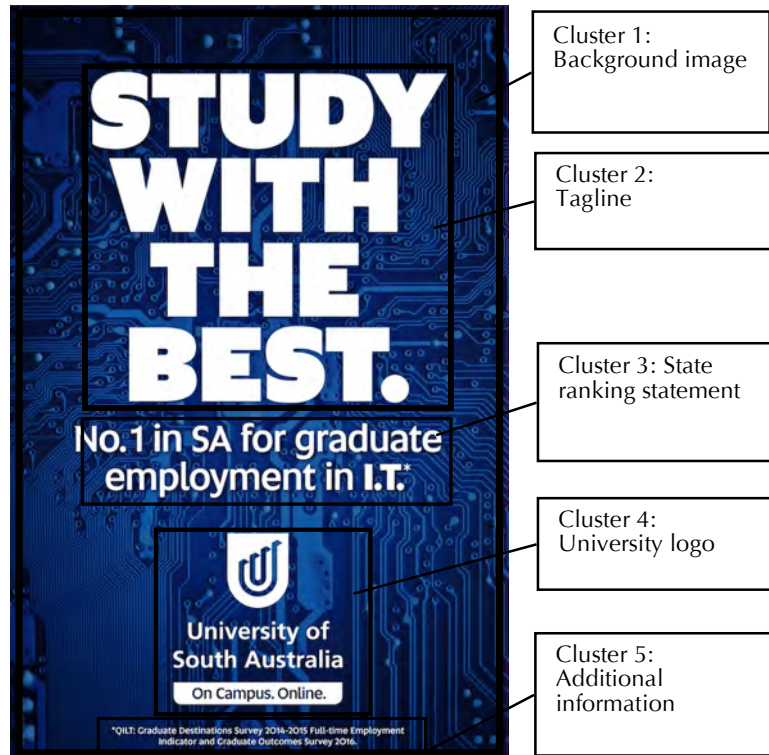


Figure 5. 23: PSA4

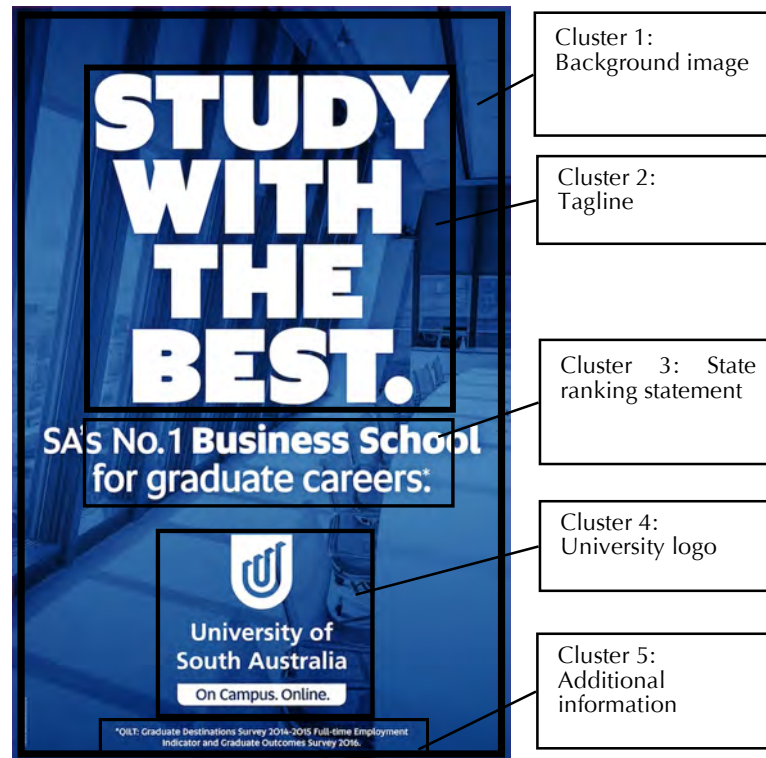


Figure 5. 24: PSA5

In PSA2 and PSA3, there is no obvious relation between the background image the state ranking statement and the additional information. Although metaphorical meanings may be inferred from these clusters. In PSA2 (Figure 5.25) the background image is a partly completed wooden jigsaw puzzle. This does not relate to 'Education' literally, but the image may be interpreted as learning how to complete a puzzle or to use building blocks may be seen as a metaphor for learning more generally. The content of the state ranking statement in PSA3 (Figure 5.26) is 'Psychology' and relates to the background image which can be interpreted as a series of abstract connections, perhaps neural connectivity in the human brain.

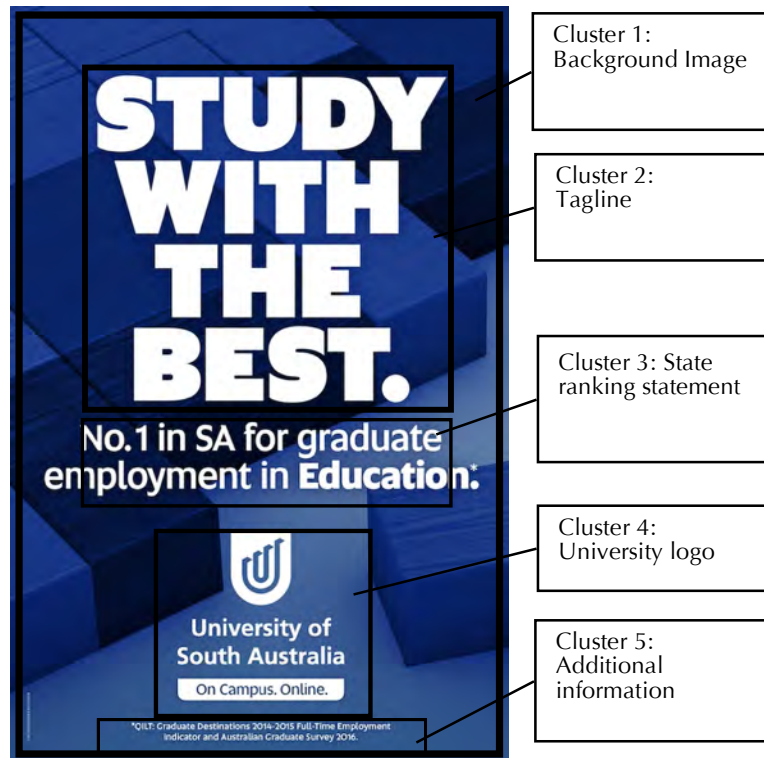


Figure 5. 25: PSA2

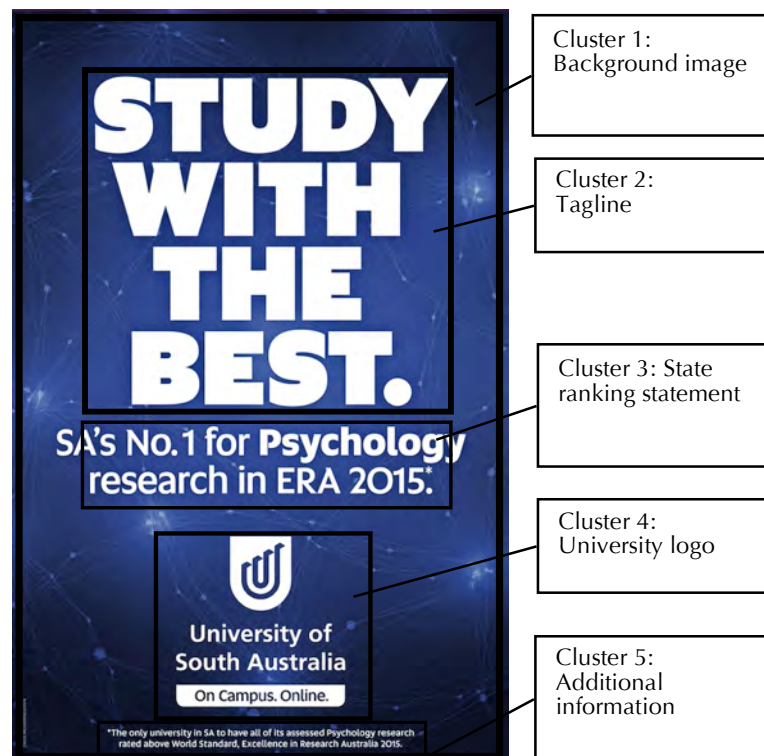


Figure 5. 26: PSA3

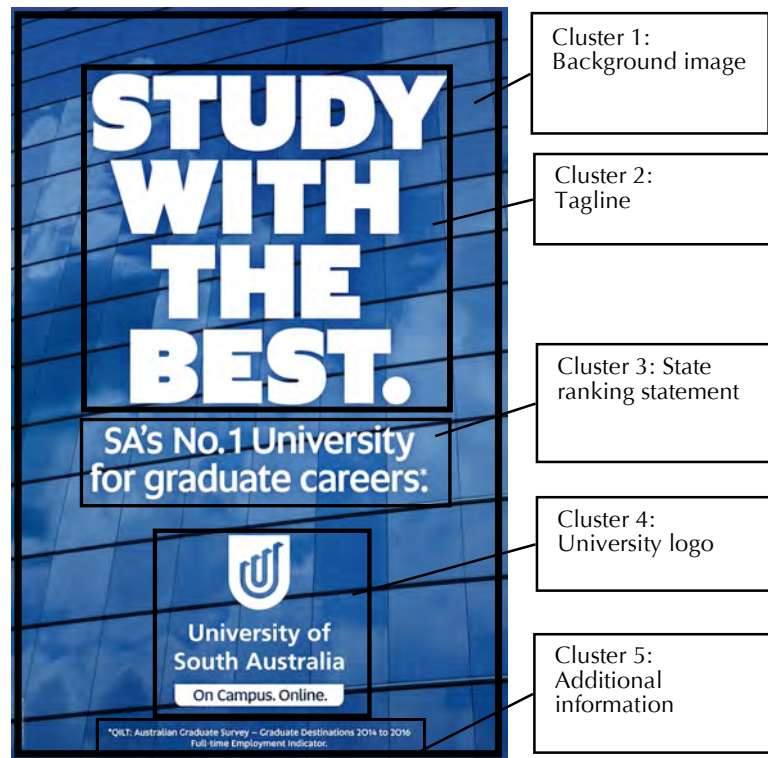


Figure 5. 27: PSA6

The generic poster in UniSA's campaign program is PSA6 (Figure 5.27). The background image is of a glass-walled building reflecting the sky and clouds. Although this image does not appear to relate directly to the state ranking statement, *SA's No. 1 University for graduate careers*, it is indicative of a location where a student could become a graduate. This is validated in the additional information, *QILT: Australian Graduate Survey – Graduate Destinations 2014 to 2016 Full-time Employment Indicator*.

The messages in all of the UniSA posters are concrete and direct, with clear typography and background images linking to specific fields of studies. The core aim is to make an association between a degree from UniSA and graduate employment. UniSA's identity, which developed from the amalgamation of different vocational institutions, is closely linked to industry in the state. A key role of the university is to prepare its graduates for professional careers in industry, hence the strong focus on the disciplines.

5.1.3 Intermodality in the posters

The posters comprise of the semiotic modes of written language, static images, and static typography. SFL-based studies of intermodality in static texts (Royce (1998); Painter, Martin & Unsworth (2013); and Unsworth & Cleirigh (2017) have considered the complementarity of written language and static images in making meaning, but not have included integrating typography as another mode of meaning. Here, attempts to include meanings from the static typography is also made for the relevant items. Note that whereas static multimodal texts involve colour, the intermodality analysis presented here does not include colour. Also, it is unfortunate that the coverage of the intermodal relations in the posters are only made for those relevant to the objective of the study.

5.1.3.1 Intermodality and textual meaning

Intermodal relations in textual meaning are reinforced through the degree of framing, salience, information value, intervisual synonymy and reading paths (Royce, 1998, p. 29). Framing is not evident in the posters, allowing for a seamless integration between the language and images. Although Royce (1998) proposed relations between written language and static image, his intersemiotic complementarity framework also acknowledged the orthographic setting as one of the resources in the 'visual' image. The orthographic elements in this study are analysed as typography, as discussed in Chapter 4, Section 4.3. Hence, the technical investigation of the textual meanings in the posters is focused on finding the intervisual synonymy working with the integration of written language, static image and typography in realising information value and salience to create reading paths in the posters (Royce, 1998).

All of the typography arrangements in the posters are presented in left-right direction. This is similar to the arrangement of the static images and written language in the posters. From this commonality, the intermodal relations map the reading path. They can be divided into two categories based on the layout. In landscape layout, the reading path is arranged from left to right, and in the portrait layout, the reading path is arranged from top to bottom. They are further categorised based on the starting point, whether language or image. These are summarised in Table 5.11.

Table 5. 11: Reading paths in landscape and portrait posters

	Reading path	
	Image - language	Language - image
Landscape posters: Left-right	PA2	PA1
	PA3	PA5
	PA4	PF3
	PA6	PF5
	PF1	
	PF2	
	PF4	
	PF6	
Portrait posters:	-	PA7
Top-bottom		PA8

Left to right reading path is most common in the UofA posters and is found in all Flinders posters. The information value reading path in most of the posters begin with the image and moves to the information presented in the written language. In this way, static images take up the position of given information before the audience is taken to the new information contained in the written language.

In the portrait posters, the reading path is from top to bottom. The more important information is presented in written language in the upper section of the poster. None of the posters presents the image at the top. Examples of this arrangement are found in UofA PA7 and PA8. In UniSA's posters, the typography is placed over the background images. The reading path, therefore, relies on the typographical arrangement, as has been discussed in Chapter 4, Section 4.3. Accordingly, no UniSA posters appear in Table 5.11.

Reading paths in the posters allow viewers to make meaning from the written language and its typographical presentation to be supported by the image or vice versa. With the reading paths determined from the textual intermodality, it is important to understand the content meanings presented in the written language, static images and static typography.

5.1.3.2 Intermodality and ideational meaning

Some multiplication of meaning is evident ideationally. Royce's intersemiotic complementarity framework recognises that in a page-based multimodal text written language and static images cooperate and complement each other semiotically to produce a unified textual phenomenon (Royce, 1998, p. 26). This framework is useful in analysing the lexico-grammatical choices in written language alongside the images

on a page. The analysis involves the identification of the type of image, the type of action, and the relation of the action to the wider context of situation and culture (Royce, 1998, p.31). Ideational meanings in the static typography are also accounted for. The characteristics of ideational intermodality within the static images and written language are varied. After identifying the integrated meanings from the written language and static language, the ideational meanings from the static typography are included as an additional factor.

Ideationally the meaning relations between the written language and static image are realised in the system of taxonomic relations, incorporating repetition, synonymy, antonymy, meronymy, hyponymy and collocation. As shown in table 5.12, instances of repetition, synonymy and meronymy are evident in more than 50% of the posters.

Table 5. 12: Intersemiotic Complementarity in the posters

Intersemiotic Complementarity Relations	Evidence in the Posters	
	Data	Description
Repetition	PA6	Written language <i>same page</i> alongside an image of a student holding an open book showing a page.
	PA7	Written language <i>to view</i> alongside an image of a male model looking out of the window.
Synonymy	PA5	Written language <i>enthusiasm</i> alongside an image of students' enthusiastic facial expressions.
	PA8	Written language <i>Why follow?</i> alongside an image of a young man looking off screen as if being an assertive leader.
	PF1	Written language <i>Go Beyond</i> alongside an image of infinite night sky.
	PF4	Written language <i>Go Beyond</i> alongside an image of <i>The Plaza</i> at Flinders.
	PF5	Written language <i>Go Beyond</i> alongside an image of a diver underwater.
	PF6	Written language <i>state-of-the-art facilities</i> alongside an image of a glass-walled building.
Meronymy	PSA1	Written language <i>Health</i> alongside an image of the human skeleton.
	PSA2	Written language <i>Education</i> alongside an image of a jigsaw puzzle.
	PSA3	Written language <i>Psychology</i> alongside an image of nodes and lines to symbolise the human nervous system.
	PSA4	Written language <i>IT</i> alongside an image of a motherboard.
	PSA5	Written language <i>Business School</i> alongside an image of a meeting room.

Repetition is evident where the displayed static image is also presented in written form. For example, in PA6 the written language *same page* is juxtaposed with an image of a student holding open a book and its pages. In PA7 the written language *to view* is positioned alongside the image of a male model looking out of the window.

Complementary verbiage-image relations are also realised as synonyms, wherein the meanings in written language and the static images are similar. This is evident in some UofA and most of Flinders posters. For example *Why follow?* can be linked to the image of a young man looking off-screen as if considering his own leadership potential. In PF1, PF4 and PF5, the instruction *Go beyond* is completed by a series of location images including the infinite night sky, Flinders' Plaza, and a diver underwater. In PF6, *state-of-the-art facilities* resonates synonymously with an image of a glass-walled building.

Meronymy (or part-whole relations between verbiage and image) is found mostly in the UniSA posters. 'Health' (PSA1) may not have a direct relation to the image of a human skeleton, but the human body is an essential topic in any health studies program. In the same vein, the image of a jigsaw puzzle is a part of 'education' (PSA2), an image of nodes and lines symbolising the human nervous systems is a part of 'psychology' (PSA3), an image of a computer motherboard is part of 'I.T.' (PSA4), and an image of a meeting room is an element of the 'business school' (PSA5).

Royce's framework is useful for understanding intermodal relations in which the language and images are literal in their presentation. In the posters where meanings are derived from the depiction of static images alongside a more metaphorical written resource, Painter, Unsworth and Martin's (2013) system of intermodality has been more useful.

In PA1, the potential meaning of the term 'reputation' may be associated with the image of university logo displayed at the bottom of the poster. Similarly, if the compositional item 'where' is associated with a locative setting, the use of the logo in PA2 will lead to the understanding of the university name as the place *where leaders begin*. Two Flinders' posters carry images that are not literally related to the written language. Potential meanings, however, can be drawn from the symbolic realisations of the images. For example, in PF2 *ideas* are represented in the image of a magnifying glass. This pairing of language and image may seem unrelated, but the magnifying glass is a symbol related to looking closely at or for something, such as with an internet search engine; hence, the link between the magnifying glass and ideas. Similarly, in PF3 an image of a hand holding the rim of a lens symbolises a *perspective* or a view through a lens, which can be related to the tagline 'unconventional wisdom'. Wisdom is an abstract notion that is challenging to represent visually. UniSA's main poster, PSA6, which displays the tagline 'SA's No. 1 University for graduate careers' is intermodally complemented by the image of clouds reflected on a glass-walled building. The language and image are linked via the suggestion of graduates working in the upper reaches of modern buildings.

Unsworth and Cleirigh (2014)'s notion of intermodal identification is used to describe a relation in which the function of an image is to correlate with written language. This system is useful to understand the intermodality in UofA posters, PA1 and PA2. These posters portray female participants juxtaposed with the tagline 'preparing tomorrow's leaders'. The relation that can be drawn from these pairings, then, is the manifestation of ideas that women can be leaders.

Analysis of the typography in the UofA posters reveals ideational meanings of being traditional. Intermodal ideational meanings in the posters' images and written language reinforce the traditional essence of the university by the display of, for example, the classic binding of the books on the shelves (PA1), conventional academic activities (PA5, PA6) and the display of the university logo, with its classic crest (PA7, PA8). In Flinders posters, the idea of dynamicity in the typography reinforces the *go-beyond* or unconventional notion displayed in the image and written language pairings. Typographical meanings of broadness, openness, confidence and modernity in UniSA posters resonate with the meanings conveyed by the static image and written language which reflect pragmatism and concrete ideas. The message is that graduating with a degree from UniSA is a great help in getting a job in industry.

The analysis of the posters reveals a general intention of the institutions to be approachable, friendly and useful. Ideationally, this is achieved in the intermodality implied by the use of young models, both male and female. The chosen models are a representation of the university student body, and the attitude of each institution towards its students is reflected in the posters.

5.1.3.3 Intermodality and interpersonal meaning

Interpersonal meanings are derived from the relationship between the poster and the viewer. Royce (1998) proposed that interpersonal intersemiotic complementarity was construed by the reinforcement of address, attitudinal congruence and attitudinal dissonance across the different modes. The challenge for any analysis of interpersonal intermodal relations is to find evidence of such relations between the language and the image. The taglines did not include sufficient use of pronouns to convey address, which hindered any interpretation of interpersonal intermodal relations through reinforcement of address across the modes. Several UofA posters did use images with direct gaze creating interpersonal meaning. However, the limited language resources, meant that intermodal relations could only be surmised.

Figure 5.28 shows that UofA's PA7 uses 'you' as a term of address. Viewers are addressed as 'you' to invite them to see the world in the same way as the male model in the image. He is shot with his back to the viewer. He is looking out at what looks like a night cityscape from what we interpret to be a UofA building. The suggestion is that an education at UofA will cause *you* to change how you see the world.



Figure 5. 28: UofA's PA7 use of 'you'

UofA's PA8 in Figure 5.29 asks the question 'why follow?' in the tagline alongside the image of a young man's head and shoulders. The implied meaning is in the attitude the viewer is encouraged to interpret in the model's look. The model looks away from the viewer, expressing interpersonal meaning by his indirect gaze. This is then strengthened by the tagline 'why follow?', challenging the viewer to create his or her own life path in the same way as this student by enrolling in a UofA program.



Figure 5. 29: UofA's PA8 for intermodality with limited written language resource

In other posters, instead of intermodal relations reinforcing meanings in each mode for common purposes, it is necessary to draw on resources from other semiotic modes to supplement the intended meaning making. In this study this process has been labelled as intermodal referencing.

5.1.3.4 Intermodal referencing

One of the challenges for the creators of the posters is working around the limited amount of information which can be presented in a static multimodal text. The effort is in optimising the available properties whenever intermodal references are needed. For example, some of the UofA posters display incomplete clauses in their taglines, such as *Where Leaders Begin*, *Where Experience Meets Enthusiasm*, and *Preparing Tomorrow's Leaders*. Making meaning from such written text cannot rely on a grammatical analysis of the clauses alone. The overall meanings need to be drawn from other resources available in the environment. In a poster, the viewers are presented with the meaning-making resources from written language, static image and static typography, displayed on a single page. Different promotional materials, such as leaflets or brochures, contain images and language on more than the displayed cover. In these materials, when a language element is incomplete or requires supplementary information, meanings can be made by referring to other images or language resources provided on the following pages.

Intermodal referencing refers to optimising the resources in the poster to achieve a more complete understanding of incomplete clauses. Using the written language as the departure point, the steps in unpacking the overall meanings in a poster include identifying necessary supplementary information and also drawing meanings from intermodal referencing. Posters PA1 and PA2 (Figures 5.30 and 5.31 respectively) both display the tagline 'preparing tomorrow's leaders', in which the Agent is unclear.

A clause, according to Eggins (2004), is the kind of structure in which participants carry out actions in relation to other participants situated in time or space (p. 126). In the tagline of PA1 and PA2, there are two possibilities for tracing the missing element. A Transitivity analysis shows that although the tagline contains a material process and a complement, it does not include the participant who is carrying out the action of preparing. A Mood analysis reveals that while the predicator 'preparing' is clear, the lack of Subject and Finite elements blurs the tagline's temporal context and it does not state explicitly who or what is 'preparing tomorrow's leaders'.



Figure 5. 30: PA1

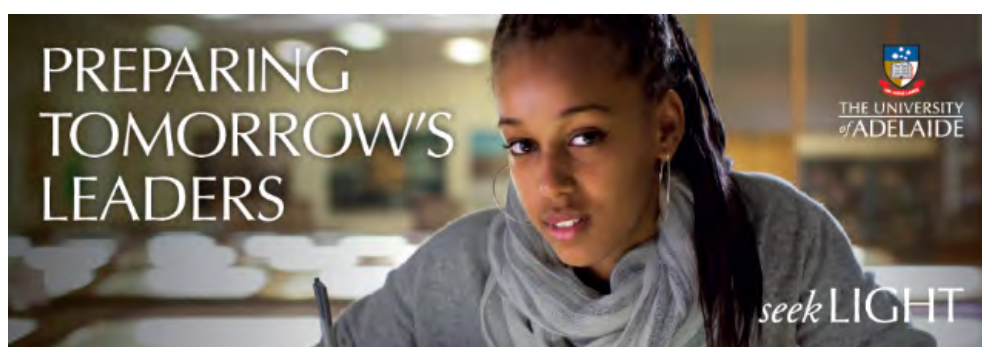


Figure 5. 31: PA2

It is possible that the agents in these two posters are the two female models; that these women are agentive in 'preparing tomorrow's leaders'. However, it is much more probable that these young women are in fact representations of 'tomorrow's leaders' and that the intermodal reference is to the university as the agent of the process. In these posters the university logo is available to be used for intermodal referencing. The logo completes the meaning whereby it is understood that 'The University of Adelaide is preparing tomorrow's leaders'.

UofA posters PA8 and PA5 (Figures 5.32 and 5.33 respectively) feature the taglines 'where leaders begin' and 'where experience meets enthusiasm'. These wordings pose different grammatical possibilities. The taglines may be dependent clauses, in which case if they are to read as sentences they need to be completed by an independent clause, which would be challenging. Alternatively, the taglines can be interpreted as circumstantial adjuncts of spatial location that may be present in a relational or material process clause.

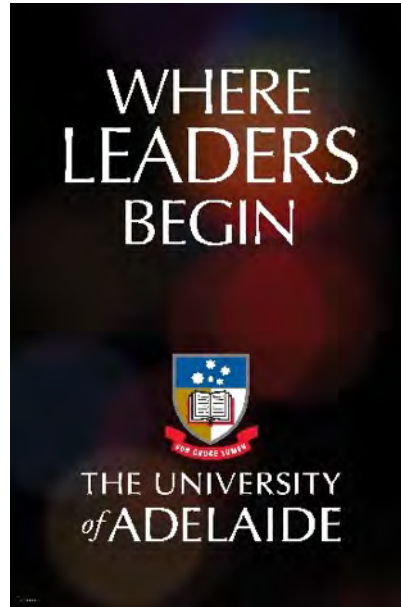


Figure 5. 32: PA8



Figure 5. 33: PA5

In PA8, the only available image is the university logo. This affords a relationship between the logo and the tagline to create the meaning: 'The University of Adelaide' is 'where leaders begin'. In this clause, the tagline functions as a circumstantial adjunct of spatial location. The point is that the university is the place 'where leaders begin'. In the case of PA5, a similar meaning is made by the presence of the university logo: 'The University of Adelaide' is 'where experience meets enthusiasm'. Here the abstract quality of 'experience' is symbolised by the teacher, who, presumably, is an experienced staff member. The students embody the quality of 'enthusiasm', a quality that is expected of a student in the pursuit of knowledge. The tagline completes the reference that the university is the place where experienced teachers work with enthusiastic students.

These examples, all taken from UofA, suggest that the use of incomplete wording in the posters is a conscious use of intermodal referencing, at least for this institution. The complementary semiotic resources allow for meanings to be made from differing and limited resources. This understanding is achieved by understanding the 'grammar' in each mode, both in the static images and the written language. Understanding the potential within each is essential to understanding the integration of meaning.

5.2 University films

Four advertising films were analysed in the study:

1. UofA's Seek Light 1 (SL1)
2. UofA's Seek Light 2 (SL2)
3. Flinders' Go Beyond (GB)
4. UniSA's Study with the Best (STB).

The UofA films are of 60 seconds' duration, as opposed to those produced by Flinders and UniSA, which are of 30 seconds' duration. As discussed in Chapter 3, two analytical tools were employed, namely Baldry & Thibault's (2006) Film-text Transcription (FT) and O'Halloran, et al's., (2013) Multimodal Analysis Video (MMAV). Both were developed within an SFL framework but differ in their technical operations.

5.2.1 FT and MMAV

One important difference between FT and MMAV is the treatment of the data. FT requires the conversion of the film data into its synoptic form. MMAV, on the other hand, permits the analysis of films in their digital moving-image format. As it is a dynamic text, a film needs to be divided into components that contribute to it as a whole unit of text.

FT suggests that the basic structure of a film is revealed by understanding the sequences that unfold in terms of clusters, phases and transitivity frames. MMAV suggests the division of moving image data into components labelled phase, sequence, scene, and shot. These different terminologies refer to similar concepts. They are important in understanding the broad division of films into smaller segments and how one segment moves into the next. Considering the suitability to the characteristics of the film data in the study, Table 5.13 lists and defines the technical terms for the analysis:

Table 5. 13: Terms used to refer to the film segmentation, mostly sourced from O'Halloran et al. (2013)

Terminology	Description
Phase	A set of coherent meaning selections that are associated with a specific theme.
Scene	A segment of film during which the camera remains in one time-space, A scene is made of more than one shot.
Shot	A shot is characterized by uncut, continuous and uninterrupted camera movement.
Transition	A mechanism for shifting from one scene to another, namely by cut, dissolve, fade in/fade out, wipe

The relationship between these film components is represented in Figure 5.34:

Phase											
Scene		Scene		Transition	Scene		Scene		Transition	Scene	
Shot	Shot	Shot	Shot		Shot	Shot	Shot	Shot		Shot	Shot

Figure 5. 34: Segmentation of films based on the phase, scene, shot and transition.

As explained, the university films are of 30- and 60-second lengths. These are converted into 30 or 60 frames, which are static visual representations of the dynamic film. An example of a film translated to frames is presented in Figure 5.35. (Note: For every description in the next section, the thumbnails of the frames for each film are provided.)



Figure 5. 35: Sample of phase, scene, shot in the frames

Each film comprises a number of *phases*. In the static representation, the phases are numbered. For example, Figure 5.35 for SL1 shows six frames labelled 1, 1, 1, 1, 2 and 2. In the first four frames, only one *scene* unfolds, produced using one camera movement in one *shot*. In the film data in the study, phases, scenes and shots may

overlap because the films unfold in a matter of seconds. However, a phase may consist of one or more scenes, and a scene may consist of one or more shots. Transitions mark the boundary between scenes. In Figure 5.35, the fourth frame transitions into the next scene in the fifth frame by means of a *dissolve*. Baldry and Thibault (2006) suggest that transitions occur in both the expression plane and content plane. In the expression plane, transitions are realised by changes, breaks, or cuts between shots to move to a new phase or sub-phase. In the content plane, transitions mark a corresponding shift in the visual or linguistic thematic content.

Films unfold through space and time. The films produced by the universities as part of their marketing campaigns involve the semiotic modes of written language, spoken language, static image, moving image, static typography, kinetic typography and colour. Each film is a dynamic multimodal text. On this basis alone, that they draw on more semiotic modes, the films are considered to be more complex than the posters. This complexity is realised in the potential for a greater array of meanings simply because an increased number of semiotic modes is available to the creators of the films. The meaning potential available is described in terms of the metafunctions and how these are expressed through ‘grammatical’ elements specific to each mode in Table 5.14.

Table 5. 14: The elements for realisation of metafunctional meaning in the films - adapted from Baldry & Thibault, 2006; O'Halloran et al. 2013)

Semiotic modes in the films	Realisational categories within the metafunctions:		
	Ideational	Interpersonal	Textual
Moving image	Processes, Participant roles	Gaze, Social distance, Zoom, Camera movement, Horizontal viewing perspective, Vertical viewing perspective	Composition, Comparative relations, Spatial relations, Temporal relations, Shot transition.
Static image	Processes, Participant roles	Gaze-visual address, Visual power, Closeness and Distance	Arrangement in space, Visual prominence
Written language	Participant, Process, Circumstance	Appraisal, Mood	Theme
Spoken language	Intonation, Pitch, Pace, Timbre		
Static typography	Typeface design, Typeface style, Text direction, Spacing		
Kinetic typography	Speed, Rhythm	Size, Orientation	Position, Direction
Sound	Melody, quality	Sound	Sound modality, Arrangement
Colour	Note: In films, colour is attached to static images, moving images, static typography and kinetic typography		

Note: The columns for typography and colour are shaded. They were discussed in Chapter 4.

The analysis now focuses on the metafunctions in moving image, static image, written language, spoken language and sound as a way of analysing the distinct modes which contribute to the overall meaning. It is proposed that each semiotic mode does make a distinct contribution to the meaning, and that the modes also work intermodally at particular moments.

5.2.2 Film analysis

Each analysis focuses on the interplay of their contributing semiotic modes and the metafunctional meanings they make. Firstly, the moving image is analysed. This is supplemented with analysis of the static image where it is noted that a number of 'grammatical' elements from the moving image overlap with those of the static image. The lexico-grammatical realisation of meanings in either or both written and spoken language modes are then described, including an analysis of the phonological elements in the spoken language.

5.2.2.1 UofA Seek Light 1 (SL1)

SL1 is a 60-second clip. The thumbnails of the captured frames are presented in Figures 5.36a and 5.36b. The film consists of 16 phases, with the use of landscape images in more than half of the film. The remainder of the film features narrative images, which are essentially a range of physical actions conducted by human participants. The film works with the interrelations between landscape images and the lexico-grammatical choices in the written language, along with an orchestrated musical score.

a. Moving and static images

Ideational meanings from the moving and static images are expressed in visual collocation, or in elements of images that function to specify the role of the participant or the activity displayed in the frame (Baldry & Thibault, 2006, p. 198). In its general content images, SL1 can be divided into two broad parts. The first 30 seconds of the film presents a range of natural landscapes including mountains, desert, forest, sky and urban vistas, as well as close up images of a wheat plant, a fossil, a bunch of grapes and red blood cells. Since they are images of natural elements, the background images are their natural environment. The close-up images, however, are mostly situated on blank pitch-black backgrounds. The second

half of the film presents images of actions conducted by human participants and include a baby blinking, a woman playing a violin, a diver swimming underwater, two students conducting an experiment in a lab and a student reading. These are narrative images and are situated in various locations in the university environment such as inside the Elder Conservatorium of Music, a laboratory and a library. The ideational meanings in these images are related to the courses and programs offered in the schools and faculties of the university, as described in Table 5.15, although the image of a student reading in library, on the other hand, is a more general symbol of academic activities.

Table 5. 15: Images in SL1 and their possible relation to the programs at UofA

Moving and static images in SL1	Link to university programs and courses
Mountain, desert, forest, sky, urban vista	Geography, environment and population
Wheat plant, bunch of grapes	Global food and resources; Agriculture, food and wine
Red blood cells, baby blinking, students conducting experiment, diver swimming underwater	Biological and medical sciences
Fossil	Anthropology
Woman playing a violin.	Music

Interpersonal meanings in both moving and static images are realised via perspective, distance, gaze, zoom and camera movement (Baldry & Thibault, 2006; O'Halloran et al., 2013). Most of the images are presented using a sideways camera pan. The result is a front, eye-level perspective in the images, for example in phases 1, 2, 4, 6, 7, 9, 10, 14 and 16. The remainder are presented as low angled images such as in phases 3, 11, 12, 13, and 15.

In terms of distance, different shots are used to accentuate different types of images. For example, long shots are used to present landscape images, as in phases 1, 2 and 4, which offer a vantage point on the broad expanse of mountains, desert and sky. Zoom-ins are used to display images in microscopic size, as in phases 6, 7, 9 and 10. For images with more impact, distinctive photographic styles are used, such as the frog-eye view in phase 3, the bird's-eye view in phases 5 and 7, and the worm-eye view in phase 8.

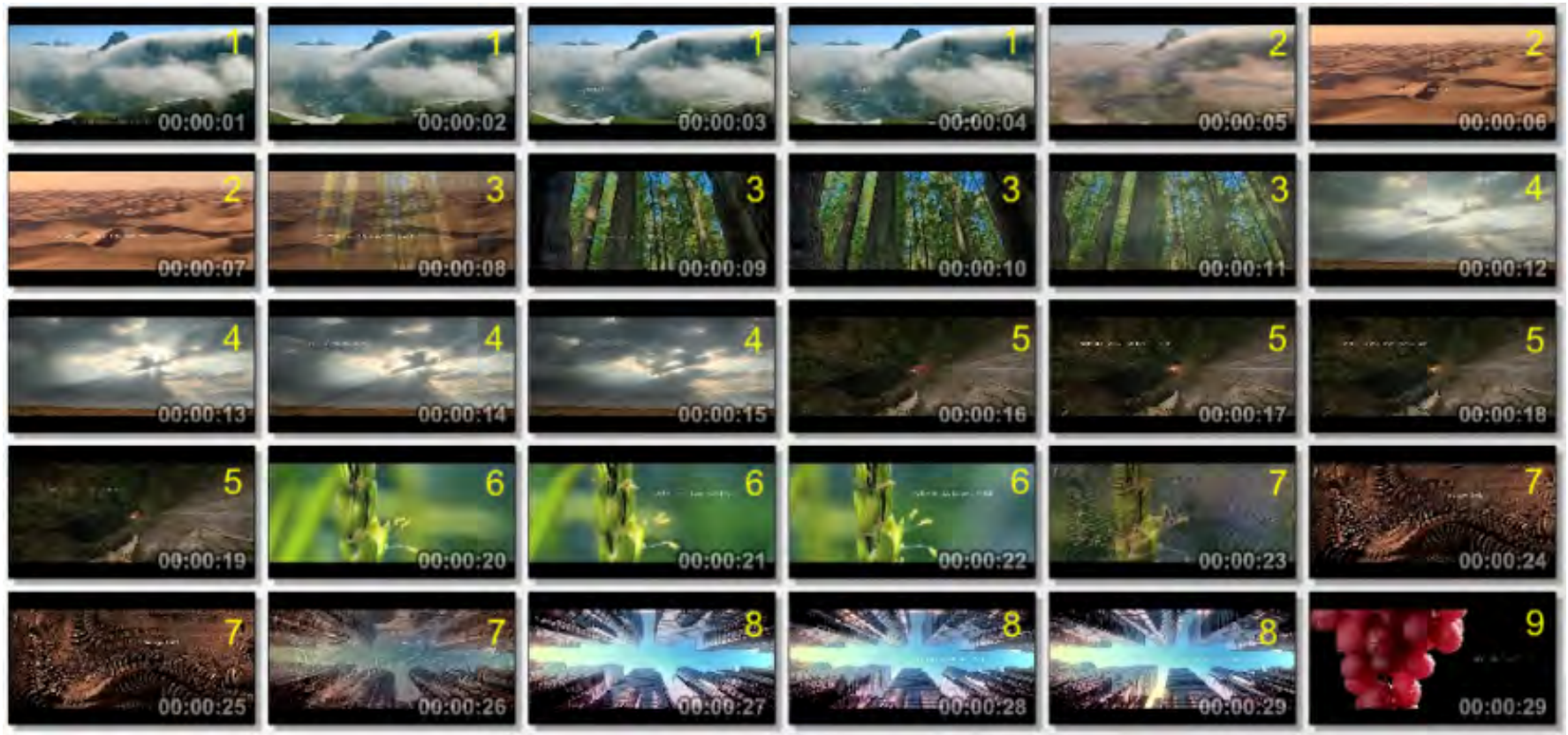


Figure 5. 36a: Phase structure in SL1 presented in frames (1)



Figure 5. 36b: Phase structure in SL1 presented in frames (2)

The combination of long shots and close ups is used strategically. Long shots, such as those in Figures 5.37 and 5.38 create distance between the image and the audience. Closer, more intimate relationships are created with images such as Figures 5.39 and 5.40.



Figure 5. 37: Long shot in SL1 (1)



Figure 5. 38: Long shot in SL1 (2)

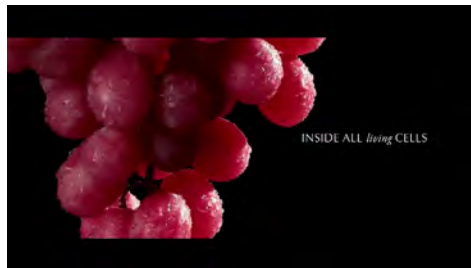


Figure 5. 39: Close shot in SL1 (1)

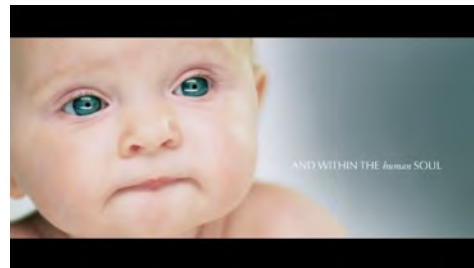


Figure 5. 40: Close shot in SL1 (2)

In the second half of the SL1 film, interpersonal relations are enacted by the gaze of the human participants. In phases 11, 12, 13, 14 and 15 where human participants are enacting various activities, each takes an indirect gaze with the meaning that viewers are observers of the images and invisible onlookers, whilst the images are 'offers' to the viewers (Kress & Van Leeuwen, 1996, p. 119).

Textually, the ideational and interpersonal meanings in SL1 are arranged based on their comparative relationship, namely the contrast between the first and second half of the film. Both overview and detail are used to construct the spatial relations in the frames. All phases in the film consist of one scene and one shot, except in the closing frames. Throughout the film, the phases transition by the use of both fading and cut mechanisms. When the images have similar characteristics, such as landscape images in long shots (phases 1, 2 and 3), the transition from one phase to another is created by the use of dissolve. For example, the image of the mountain in phase 1 blends with the image of the desert in the next phase before appearing as a clear image of the desert itself. A cut transition, on the other hand, facilitates a move between images which have obviously different characteristics: for example, phases

4 and 5, phases 5 and 6, and phases 8 and 9. These transitions are evident in Figures 5.36a and 5.36b. As the film unfolds, the written language also unfolds over a number of frames. The text is presented here:

- We search across every kind of terrain,
- into the skies above,
- and below the earth's surface,
- within all known matter,
- through time,
- to the limits of imagination,
- inside all living cells,
- and within the human soul.
- We seek light, the light of the new knowledge.
- Seek light, and The University of Adelaide.

The written language and the images are making meanings in combination. This is addressed in the discussion of intermodality in Section 5.2.4.

This description of SL1 precedes the analysis of SL2, GB and STB films. A key difference between SL1 and the other three is in their use of spoken language which features in the form of voiceovers. In these films, the volume level is set carefully to allow clear distinctions between the spoken language and the music elements. Whenever the spoken language is foregrounded, the music is backgrounded, allowing the spoken text to be heard. Meanings are made through both lexicogrammatical and phonological choices. The lexicogrammatical elements are analysed using SFL systems of Theme, Transitivity and Mood. The phonological element is analysed using the following elements. This map in Figure 5.41 is adapted from Figure 3.11 in Chapter 3.

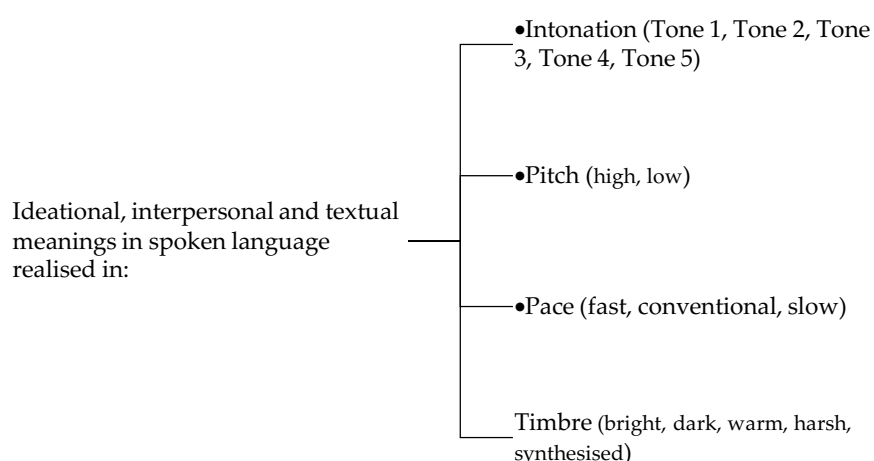


Figure 5. 41: Sound analysis in FT and MMA - adapted from Baldry & Thibault, (2006); O'Halloran et al., 2013)

5.2.2.2 UofA Seek Light 2 (SL2)

The second iteration of the *Seek Light* campaign, SL2, uses a different approach to meaning making. Central to the theme in the film is the use of images of light. Physical actions undertaken by the human participants are linked to their interaction with the element of light. Moreover, whilst SL1 presents the language in the written form, SL2 uses spoken language. SL is also a 60-second clip. The thumbnails of the captured frames are presented in Figures 5.42a and 5.42b.

a. Moving and static images

Ideational meaning in SL2 is centralised in the foregrounding of the element of light throughout. Light is evident in each of the frames in a range of literal presentations of light sources, including the following:

- Phase 1: light bulbs
- Phase 2: light at the end of an alleyway
- Phase 3: light from within the hedge
- Phases 5a and 5b: lighting display and chandeliers in a shop
- Phases 6a and 6b: sunlight
- Phases 7a and 7b: a flare
- Phase 9: lamp post on the bridge
- Phase 13b: lights from within a display box
- Phase 15: sunlight through a window
- Phase 18: lamp post light on a staircase

In the other phases, the sources of light are not clearly defined, but rays or beams of light are evident in different intensities against dark backgrounds. SL2 exemplifies how the metaphor of light as knowledge is transferred from literal sources of light. The meaning of 'light' is explicitly made in the film as a cohesive tie, that is by the use of light in different manifestations. This cohesive theme of light realised literally via a series of light sources then transfers to its metaphorical use in the written language, 'we seek light, the light of new knowledge', where the metaphor is unpacked and light is equated with knowledge.



Figure 5. 42a: Phase structure in SL2 presented in frames (1)

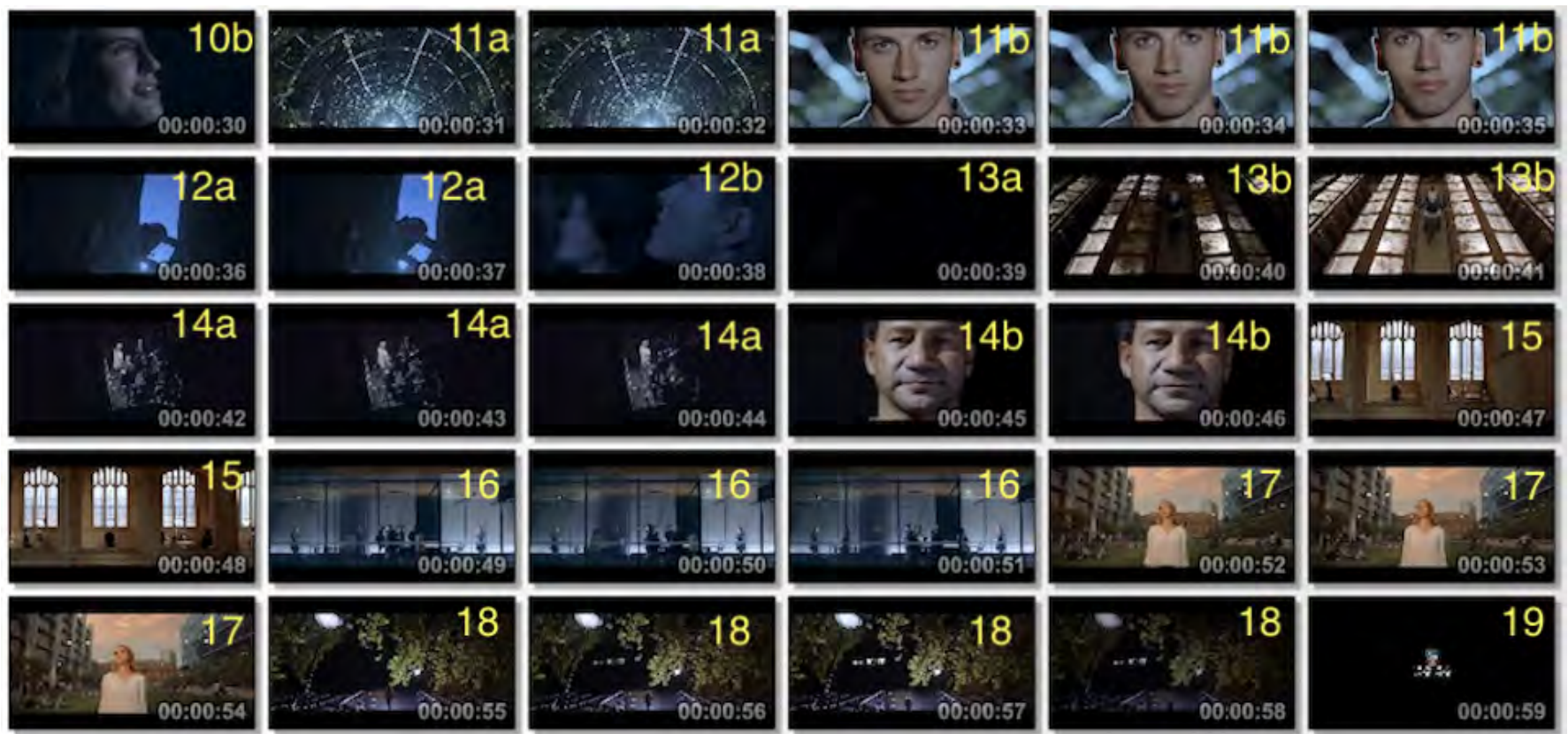


Figure 5. 42b: Phase structure in SL2 presented in frames (2)

As the light images are shown, they become the objects with which the human participants in the film interact, functioning as the enactment of interpersonal meaning. A range of actions undertaken by human participants are all related to different light sources. In this way the participants are shown to be moving from the light (for example in phase 9 and 11), within lights (for example in phases 3, 5, 6, 7, 13, 14, 16, and 17) and towards light (for example in phases 1, 2, 4, 8, 10, 12, 15 and 18). As their movements are linked to the various light sources, their gaze is directed towards them, except in phases 5b, 11b and 14b where the participants are shown in close up using direct gaze, looking at the audience. The participants are situated in various locations as indicated in the background images, for example in the Adelaide Botanic Garden, in local shops, and places within the university that are seldom seen by the public.

Textual meaning in SL2 is realised in phase, scene, shot and transition. Figures 5.41a and 5.41b below are provided to show the phases, transitions and content images. The phases in SL2 are technically segmented by the use of cuts as transitions. In both the UofA films, the element of light is highly salient, characterising their connectedness of both within a single campaign theme. The essential ideational meanings in SL1 and SL2 are created in the words 'seek' and 'light'. The images and written text in SL1 are intended to relate specifically to the process 'seek' within locations where university students will search for and create new knowledge. In SL2 the element of light works cohesively to foreground the meaning of light that is synonymous with new knowledge.

b. Lexico-grammar and spoken language

The spoken language in SL2 is as follows:

1. What if you could change the way you think? Change the way you view the world, would you?
2. What if you could become more adaptable, more resilient, a problem solver, who sees opportunities and leads others?
3. What if you could change how you think, just by choosing how you learn, just by choosing where you learn?

The sentences in SL2 are questions using the pattern 'What if'. The text is comprised of four sentences, which are interrogative in Mood choice, asking the audience to imagine. The key process is linked to mental change, which appears in three of the sentences, with the question being asked directly of the viewer, 'What if you could change?' The agency of this mental change is the university, implicitly stated in the

final sentence, that a UofA program will lead to the positive mental changes described.

The mental process change is modalised via *could*. In the first two clauses, the modal finite and predicator, the finite element of which has been ellipsed in the second clause, are followed by noun groups *the way you think* and *the way you view the world*. The questions are intended to be provoking for the viewer, as indicated by the question form itself -- *What if* -- with the tag *would you* requiring a polar response. In this way the question establishes an interpersonal relationship in which each viewer, the *you* in the text is asked to respond to the question. Continuing with the modal *could*, the predicator changes to *become* and is followed by the adjectival groups *more adaptable* and *more resilient*. There is more ellipsis in the next clause with the subject *you* and the finite and predicator *could become* omitted as understood, followed a noun group with an embedded relative clause modifying the noun *a problem solver, who sees opportunities and leads others*. This also invites imaginings of the personal transformation that the university offers students. The text ends with another invitation to the viewer to change. Here the reference is to the method of learning and crucially to the location. UofA is not stated explicitly but the film is a UofA film. The use of *just* in the final two non-finite clauses, *just by choosing how you learn, just by choosing where you learn*, minimises the difficulties involved in enrolling at UofA.

The spoken language in SL2 alternates with the music. The low pitch of the spoken language does not prevent the voice from being prominent. This is achieved by lowering the volume when the spoken voice is used, thus avoiding sound overlap. The text is spoken at a normal pace, reflecting the pace of a conventional or casual conversation which is produced relatively quickly (O'Halloran et al., 2013). In terms of voice quality, the voiceover is characterised by a warm timbre, creating a trusted and friendly disposition.

The text is presented in Figure 5.43 with intonation markings. The // indicate clause boundaries and the arrows indicate the tone group movements, following Halliday's (1985) system of notation. As a note, the intonation pattern is given in Table 5.16.

Table 5. 16: Intonation pattern - taken from Halliday & Webster (2009)

Tone	Description
Tone 1	Fall (determinate)
Tone 2	Rise (indeterminate)
Tone 3	Level (no decision)
Tone 4	Fall-rise (seemed determinate but is not)
Tone 5	Rise-fall (seemed not determinate but is)

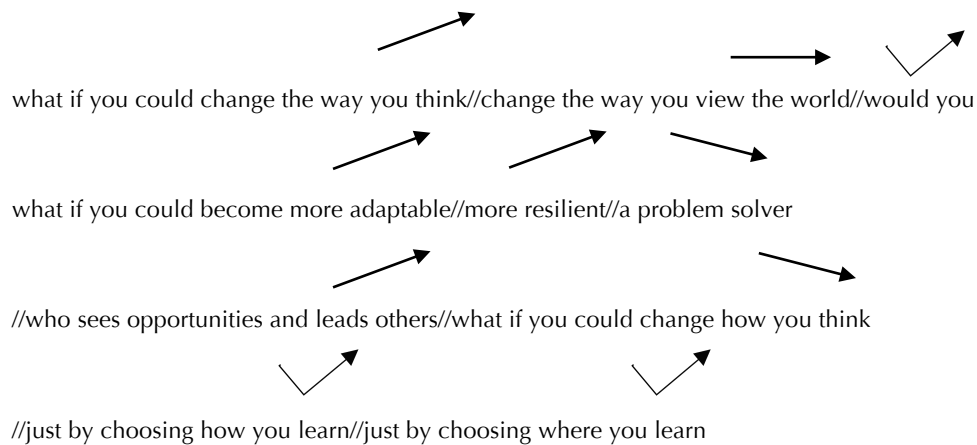


Figure 5. 43: Intonation pattern in SL2 spoken language

The first tone group, *What if you could change the way you think?* ends on a rising tone indicating an indeterminate statement (Halliday & Webster, 2009, p. 193). This indicates an open ended statement. The second tone group ends in level tone. Grammatically, this second group is an ellipsed clause with the *wh*-element, subject and finite omitted. After a short pause, the second group ends with the tag question, *would you?* on a falling-rising tone. The falling-rising tone expresses a statement which seems determinate but actually not answer (Halliday & Webster, 2009, p. 192). This creates a persuasive tone. All of the clauses, including full, ellipsed and embedded clauses, are characterised by the use of predominantly rising intonation, creating a thought provoking sense. It is used to highlight the list of personal qualities to be gained from enrolling in a university program: *more adaptable, more resilient, a problem solver, who sees opportunities and leads others*. Overall, the lexicogrammar and intonation within the spoken language in SL2 suggest that the intention of the message is to provoke the imagination of its potential audience. Pauses in between the sentences provide a space for the viewers to process the meanings.

5.2.2.3 Flinders Go Beyond (GB)

GB runs for 30 seconds. It comprises 15 phases, presented statically in frames in Figure 5.44. The frames foreground images of Flinders buildings.

a. Moving and static images

Ideational meaning in GB is realised in the predominant use of university building images as a visual collocation. Images of whole building are presented in a number of frames. The buildings are filmed from oblique, low angles to accentuate their size and importance. In other frames, buildings are partially displayed, focusing mostly on the upper levels. In several frames, landscape images are shot from ground level as in frames 4, 5, 6, 23 and 24. In frames 21 and 22, the scene is of busy city traffic at night. The technicality in the film allows for the display of simultaneous images in every frame. The buildings are the primary visual resource, but they are also utilised as framing devices within which other images are displayed. Analogous to the notion of embedding within the grammar of language, the idea here is of the embedded image.

Whereas the building images are conceptual, the embedded images present both conceptual and narrative types of images. The conceptual images include tall trees, robotic apparatus and a cityscape. The narrative images are of human participants. These embedded images reflect university activities. The potential meanings are multiplied owing to the appearance of two images. Images are projected onto the walls of the buildings, yet compared to the whole buildings these embedded images do not achieve salience. There is the possibility that displaying embedded images is a reflection of the campaign theme *go beyond*. The embedded images within the frames of whole buildings literally *go beyond* what images of buildings alone can achieve.

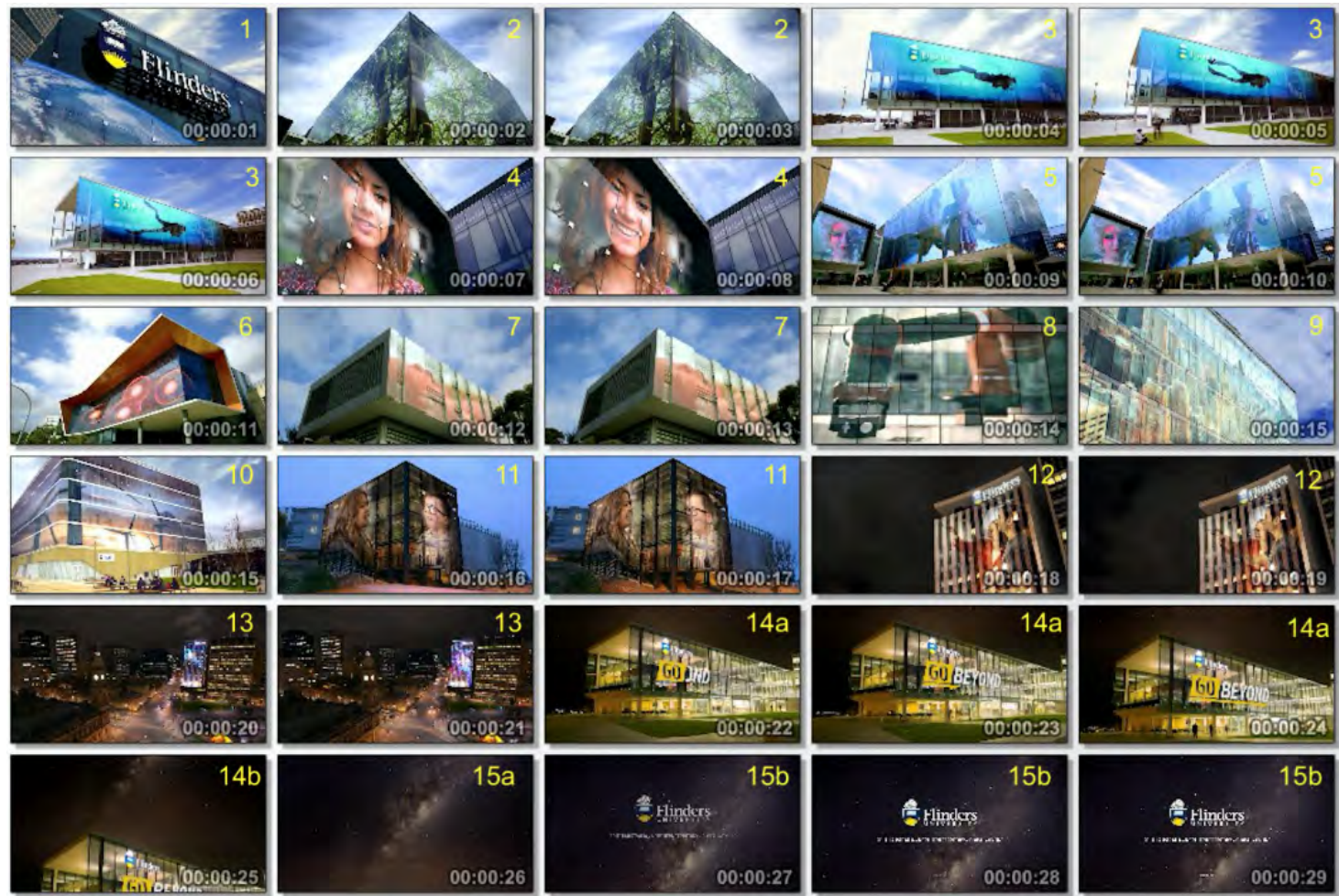


Figure 5. 44: Phase structure in GB presented in frames

Interpersonal meanings can be sourced from both these elements, the whole buildings and the embedded images. The content of the different phases is arranged thematically showing the university buildings from different angles. These angles create relationships with the audience. The images focus on the exteriors of buildings, all of which have prominent glass elements. They are mostly presented from a low angle to show the whole building and/or a part of the façade. While the principal images are of Flinders' buildings, their walls become a space to display other kinds of images. All the building images are taken from a low angle. With this presentation, the buildings stand out prominently. The embedded images are secondary to the buildings. However, the scenarios that are projected in the embedded images are also important as a source of interpersonal meaning. A relationship with the viewer is created not only via the perspective of the images of buildings, but also from what is displayed on their walls. Perspective places the audience in a low position in relation to the buildings. The projected images within the buildings, accordingly, adopt similar perspective. In this way the images of human participants, the facilities and the activities presented within the building walls work together to create a unified relationship with the viewer. In some of the images the participants use indirect gaze, looking off-screen.

Textually, the phases in GB are linked by two elements: the image of buildings used throughout and the changing colour of the sky in the background. The phases transition from one to another by means of cuts. With this mechanism, one phase displays one perspective of a building then moves to another phase displaying a different building from a different perspective. The images in each frame, however, are linked by the use of natural time, beginning early in the day using a bright sky and cloud images to the end of the day and the dark night sky. The film uses different speeds to differentiate the inside of each building frame and also outside the frame, so that outside the building, the scene moves more rapidly than the image within the building frame.

b. Lexico-grammar and spoken language

The volume of the music in GB is lower than the voiceover, allowing the voiceover to dominate the sound element. Using a warm timbre, the spoken language uses a low pitch and conventional pace, as used in everyday conversation. The spoken language text is as follows:

1. At Flinders University, there's room for ideas to grow.
2. In this collaborative environment, we inspire one another, shaping the future through creative exploration.
3. Here, unconventional wisdom thrives.
4. Flinders' spirit of innovation providing fertile ground for brave thinking, empowering you to realise your ambition and go beyond.

Sentences 1, 2 and 3 have marked Themes of circumstantial adjuncts of location – place: *at Flinders University*, *in this collaborative environment*, and *here*. Although sentence 4 does not follow the pattern, the location does appear as a phenomenon, namely *fertile grounds for brave thinking*. The thematisation of Flinders is the departure point for the positive activities to take place. So, Flinders *inspires*, is a *collaborative environment*, in which we *shape the future*. *Unconventional wisdom thrives* at Flinders. Imbued with all of the qualities provided to Flinders students the opportunity is offered to *go beyond*, to travel intellectually further than before, to adventure in thought in the way that Matthew Flinders adventured in action. These are the key ideational meanings evident in the text.

The 50 words in the spoken language are presented within the timeframe of 30 seconds. The pace, therefore, is within the range of typical spoken language. The intonation pattern is shown in Figure 5.45:

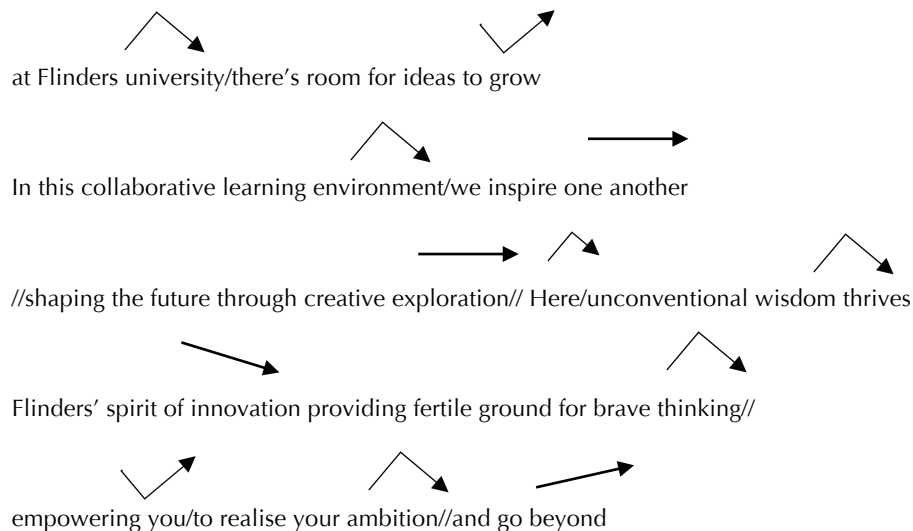


Figure 5. 45: Intonation pattern in Flinders spoken language

The spoken language uses a pattern of rising-falling intonation where the intention is to create emphasis on some key messages. Rising-falling intonation is used to emphasise: *at Flinders university, collaborative learning environment, here, unconventional wisdom, brave thinking, and your ambition*. In this way, key points of the message are highlighted. Level tones are also used to introduce ideas such as *we inspire one another* and *creative exploration*. The spoken language ends with a rising tone in *go beyond*. This delivers an unfinished message, hinting that there is something more than the spoken message, that there is something *beyond* to be discovered by the intellectually adventurous student who enrolls at Flinders.

5.2.2.4 UniSA Study with the Best (STB)

The STB film is 30 seconds in length, presented in fast speed. To deal with this, the conversion into the synoptic capture to create frames was made at 0.5 second. This avoided missing frames with important information. In this way the 30-second film consists of 60 frames, presented in Figure 5.46a and 5.46b.

a. Moving and static image

Ideational meanings from the moving and static images in STB are characterised by a collation of images. The visual collocation links to the university facilities and the activities of its students. In terms of facilities, the film uses two main features, the appearance of building façades and the magnification of the facilities in indoor scenes. Images of buildings are partial, focusing on their upper levels. The images of the indoor facilities include a motherboard, a satellite receiver, a camera, an architectural mini model, robotic apparatus, a painting, a digital map, a computer, an IV dropper, a brush and a glove. Only ten of the sixty frames present human participants where narrative images are presented. For example, a student looks at a computer screen in an experiment, a student teaches a class of school children, a student uses a tablet, a student observes an x-ray photo, and a student places electrodes on a participant's face. In phase 22 six frames show typography floating within the screen. The wording names degree program connected by thin blue lines. (This example of kinetic typography was discussed in Chapter 4, Section 4.3.2).

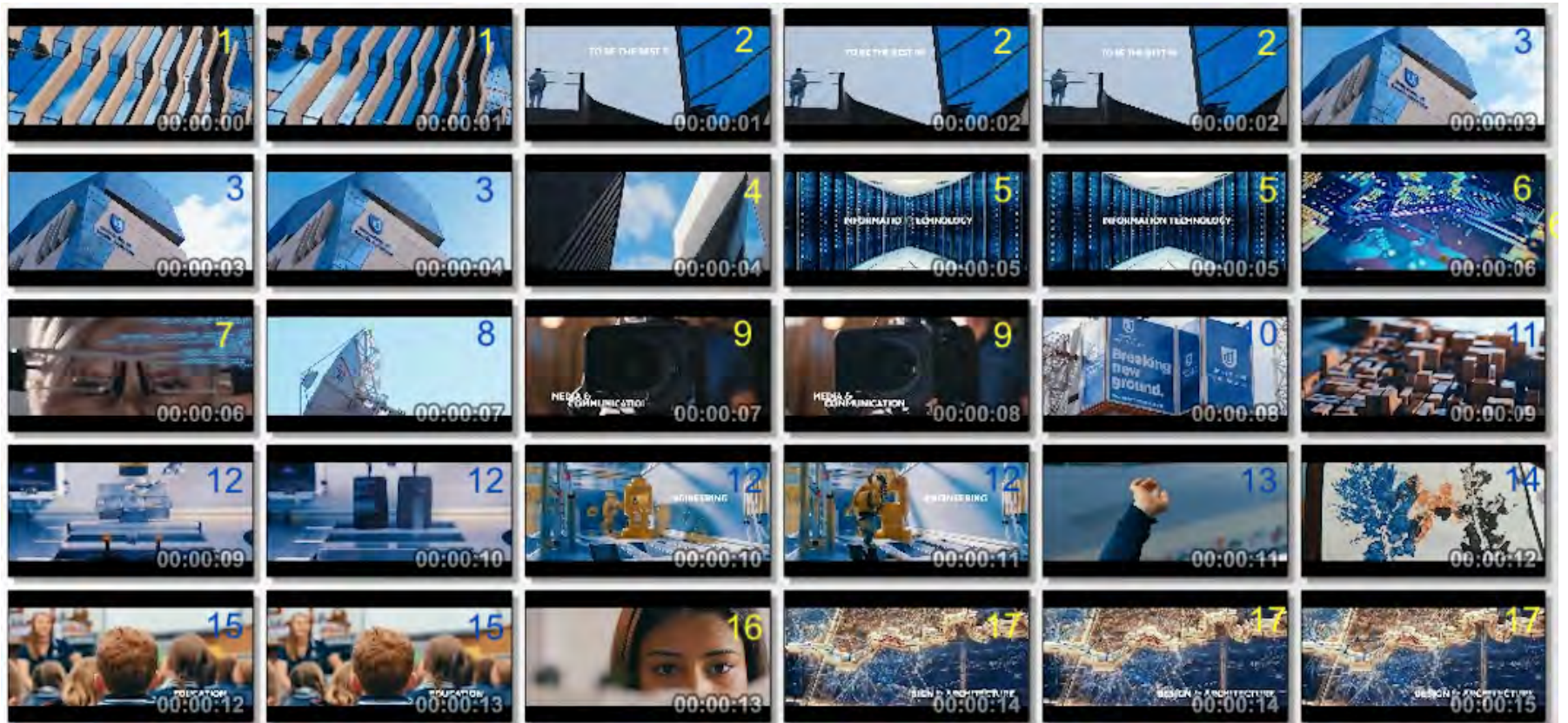


Figure 5. 46a: Phase structure in STB presented in frames (1)

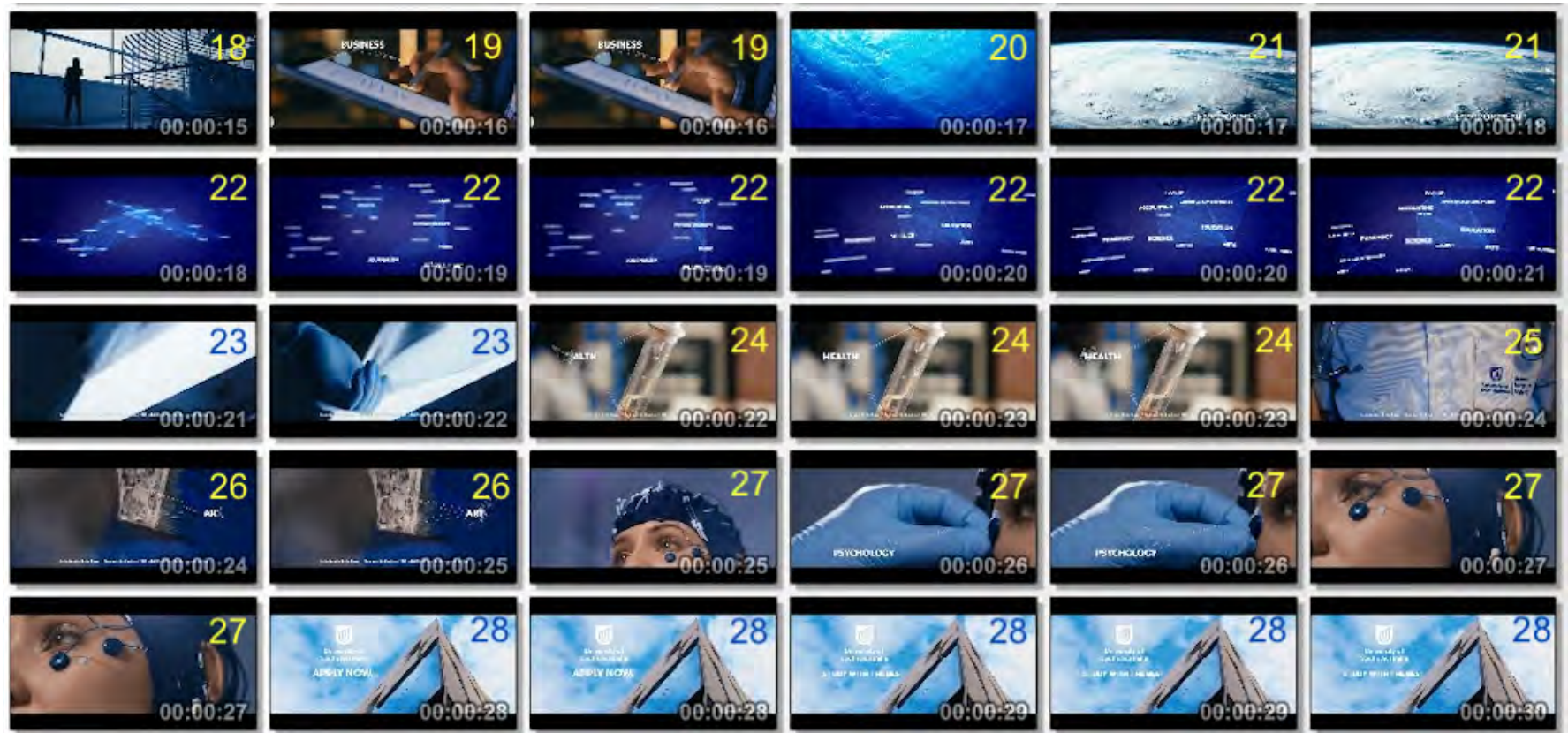


Figure 5. 46b: Phase structure in STB presented in frames (2)

Interpersonally, STB uses perspective to create a relationship with the viewer. In STB, the images are presented in various distances, creating a dynamic interpersonal relationship with the viewer. For example, images of buildings are presented from a low-angled perspective in long shots, creating a sense of the university as in a more powerful position than the viewer. For small entities, close shots and zoom in are used to magnify them on a full screen, bringing the viewer closer to each one. In contrast, distance is created using long shots to present images such as the earth from space and the ocean from under water.

Textually, the film uses 32 frames, moving quickly from frame to frame. The shift between frames is by the use of cut as the transition mechanism throughout. The film features a combination of high and low speed. When captured into still images, the contrast between phases with a number of shots and those with a single shot is clearly visible. In this way, the film presents a dynamic character through fast movement from one phase to another. Despite the different scenes, they are cohesively linked by one element, the colour blue. The colour is sourced from the images, each of which uses a different shade of blue, for example blue sky, blue computer graphic, blue uniforms, blue latex gloves and blue signboard, creating an overall sense of 'blueness'. This example of the potential of colour as a cohesive tie was also discussed in Chapter 4, Section 4.2.2.1.

b. Lexico-grammar and spoken language

The UniSA film STB features both spoken and written language. In the lexicogrammatical analysis, the meanings overlap. The wording in the spoken language consists of the following two sentences:

1. To be the best in your field, you need a university with the best qualifications, a university that offers a choice of over 200 world-class degrees, that is recognised for its teaching, research and facilities globally, and is the best in South Australia for graduate careers, UniSA.
2. Apply now, to study with the best.

The first sentence has a marked theme with circumstantial adjunct of accompaniment – purpose, *To be the best in your field*. The independent clause is a statement with the senser *you* and mental process *need*. The phenomenon is replicated via a range of grammatical choices:

- a) as a noun group with *university* as head noun and a circumstance as qualifier
- b) as a noun group with *university* as head noun and a defining relative clause as qualifier
- c) as an ellipsed noun group as head with another defining relative clause as qualifier
- d) and repeating the ellipsis of the head of the noun group with yet another defining relative clause as qualifier.

All of these qualifiers serve to provide more information about the university. The content of the information points to *choice, global recognition, teaching, research, facilities, world class degrees* and *graduate careers*. These are linked with UniSA and its superlative ranking using an attitudinal lexical choice, *the best*. The inferred ideational meaning is harnessed to the essential brand message, *Study with the Best*. The second sentence is in imperative form, instructing the implicit subject (*you*) to *apply now*, do not waste time, and is followed by a non-finite clause reiterating the brand message *to study with the best*.

The 54 spoken words in STB unfold within 30 seconds, creating a quickly spoken voiceover. The pitch is low with a warm timbre, creating a sense of warmth and intimacy. The intonation pattern of the complete spoken text is shown in Figure 5.47:

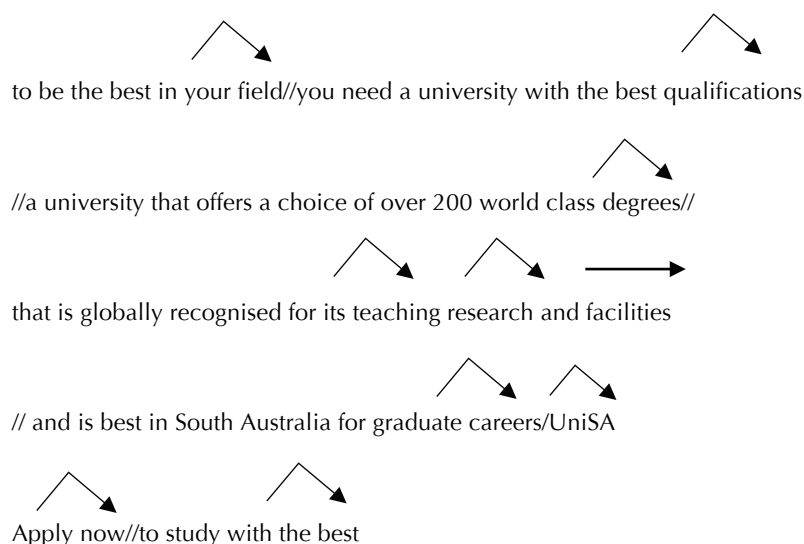


Figure 5. 47: Intonation patterns in STB spoken language

The first sentence is packed with information and the spoken text is presented without noticeable pause. In the middle of the first clause, however, a level intonation is used to indicate unfinished information. In the overall presentation, the rising-falling intonation pattern is used to emphasise the confidence in the statement (Halliday, 2009, p. 192). This information about the quality of UniSA is offered explicitly and concretely. The written meanings are reinforced through the use of intonation in the spoken message.

In summary, the spoken language presentation is meaningful in a straightforward manner. The fast-paced and rising-falling intonation throughout provides a direct message to the viewer.

5.2.3 Sound: Instrumental music in the films

In addition to spoken language, the films also feature instrumental music. In the analytical tools, both of these semiotic modes are addressed in the soundtrack (Baldry & Thibault, 2006) and general sound elements (O'Halloran et al., 2013). One of relevant factors in music analysis is tempo for which Baldry & Thibault (2006) suggest a scale of slow, median and fast. Both the instrumental music and spoken language in SL1 and SL2 is categorised as slow, whilst Flinders' GB uses a median tempo and STB a fast tempo. In MMAV, the general sound elements incorporate volume, sound setting, and sound prominence (O'Halloran et al., 2013). General sound incorporates both instrumental music and spoken language. These sound elements are made visible in audio waveform to indicate the volume movement of sound as seen in the Figures 5.48 and 5.49.

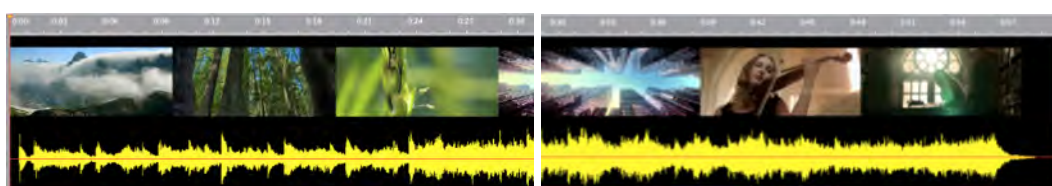


Figure 5. 48: Audio waveform in SL1

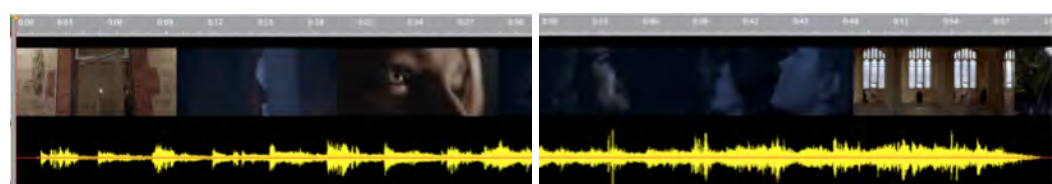


Figure 5. 49: Audio waveform in SL2

In SL1, sound is produced from the instrumental music only. The waveform indicates an increasing trend in the sound volume, fading to a soft descent towards the end. In SL2, the sound elements include both instrumental music and spoken language. The waveform in SL2 indicates that there are pauses within the sound presentation. For example, the smallest waveform (between the 3rd and 5th seconds and between the 10th and 11th seconds) occurs when the music is at low volume and the spoken language stops briefly, creating a moment of silence. The spoken language is presented in short utterances, and the music swell towards the finish.

In GB and STB, the audio waveform is dense, as shown in Figures 5.50 and 5.51 respectively. This indicates the actual quantity of sound within these 30-second films. Both instrumental music and spoken language in GB and STB are presented concurrently, producing rapid waveforms. At points where the volume is foregrounded, the waveforms peak. Pauses also feature, for example between the 27th and 28th seconds in GB, the music stops briefly before ascending and slowly fading away. STB has a generally stable waveform from the beginning to the end, in which there is no striking volume change at any particular point.

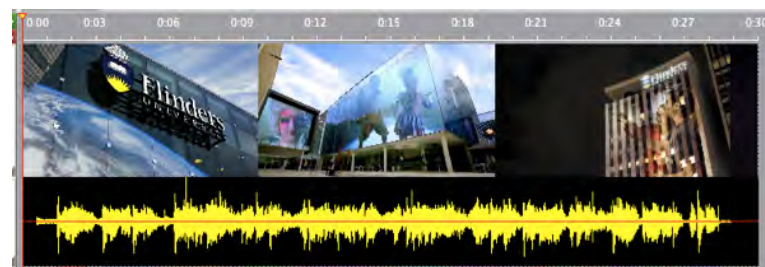


Figure 5. 50: Audio waveform in GB

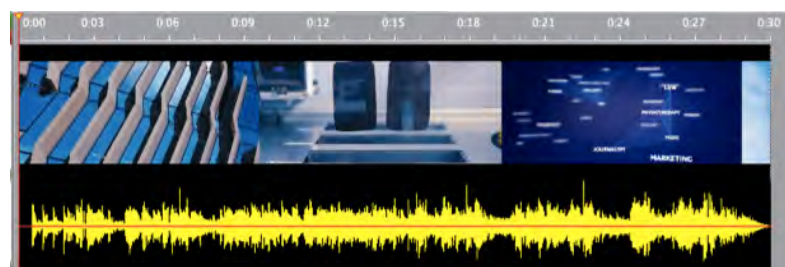


Figure 5. 51: Audio waveform in STB

An additional analytic framework developed by Machin (2010) has been used to gain more understanding of the music scores in the films. Machin (2010) suggests that film music can be analysed by examining the categories of sound modality, sound quality, melody and arrangement. The first two relate to voice, and since there is no voice in

the film music the relevant categories for analysis are melody and arrangement which are described in Table 5.17.

Table 5. 17: Categories for analysis in music (from Machin 2010)

Categories for analysis	Features	Description
Melody	• high – low pitch	
	• ascending – descending	
Arrangement	• figure	a sound that has been made louder than others that can be heard simultaneously.
	• ground	a sound that has been made louder than other sounds in the immediate environment, but not to the extent of the figure.
	• field	a sound that has been made softer than other sounds.

There is no voice of narration in SL1. SL1's score begins with a piano note which is repeated until the 23rd second of the video, or almost halfway through. The sound of the piano is in the field of the video music environment, concurrently featured by the sound of violin in the ground. After the 25th second, the pitch of both violin and piano descend then ascend. At the 30th second, a sound from percussive timpani is added to the ensemble. This provides regular repetition and gradually ascends in volume towards the 45th second. At the 45th second, a rapid sounding violin enters the field. Towards the end of the 60 seconds, the music swells; the figure is filled with the rapid beat of timpani and ends on a loud ascending note.

The score in SL2 is similar to SL1. The piano notes, however, are fewer. The repeated piano sound is found as the field in the first half. In relation to ground, the sound of timpani is prevalent. Between the 1st and the 30th second, the volume of the music is set to soft. Between the 28th and 30th second, the identical piano note found the beginning of SL1 is heard. After this point, the sound of synthesiser takes over the figure, accompanied by timpani at the ground. The volume from the 31st second onward is set to loud, foregrounding the synthesiser. The film ends with a high pitched, ascending note on the piano in the figure. Sound quality and especially volume feature here.

GB's music has a lively, upbeat pop music tempo. Throughout the 30-second film, the volume is loud. The first seconds feature the sound of a synthesiser with a drum. Then the music ascends loudly, featuring more drums, accentuated by cymbals. At the 20th second the music tempo increases and guitars are added. At the 25th second,

the drums stop and the synthesiser is dominant. The music stops at the 27th second, while the voiceover continues to make important ideational meaning regarding enrolling at Flinders.

STB music is characterised by the fast-paced rhythm of a repetitive riffing electric guitar. A rapid drum beat accompanies the guitar. The volume is set to loud throughout. A high pitched, ascending pattern is used between the 1st and 15th seconds. At the 16th second, the melody descends before ascending again in the scenes between the 21st and 25th seconds. Towards the end of the film, the melody descends again. The drum fades while the guitar riff continues to the end.

The character of the instrumental music in each of the films clearly differ from each other in terms of genre. The musical distinctiveness of each university's brand is addressed by what Van Leeuwen (2018) terms as sonic logos. He proposes that the sound elements used in films are potentially able to develop into sonic logos, namely sounds that become clearly identified with the values and principles inherent in a specific brand, in the same way as a logo achieves this visually. He suggests that the two major functions of sonic logos are:

1. To draw the listener's attention to whatever the logo is for, whether a product or a service, a company or some organization, or a radio or television program.
2. To serve as an identity function, expressing the values and principles which that product or service or other entity stands for.

In the university films, the musical scores are seen to serve both functions. They are used to appeal to the audience as well as reiterating the distinctive character of each university. Music is the final addition in the post-production process of the university films. In the production process the MC teams communicated a preferred music style to the composers aiming for alignment with the key brand messages. The scores in the films are intended to link easily with the distinctive identity of each. From the analysis, this is evident in the tempo of the music as well as in the musical genre. For example, the score in both SL1 and SL2 which were produced using conventional instruments such as piano and violin, and played in a slow tempo, created a 'classical' piece of music that aimed to be both representational and engaging. In its use of violins, timpani and piano it presented a sense of tradition, thus complementing the motif created in the other semiotic modes.

Flinders' score is characterised as pop jazz in which drums are dominant. As indicated by its marketing team, the music was chosen to represent the university's intention to be seen as 'agile but serious' (Thillou & Hockings, personal communication, 2017). This is also realised in a combination of fast and slow tempos

of soft and melodic music. The use of guitar and drum in ascending melodies is intended to create a progressive quality, as a cue to Flinders' brand. The score also uses synthesisers to produce an ascending sound and an abstractness perhaps associated with the invitation to *Go Beyond*.

UniSA's STB score is dominated by repetitive riffing electric guitars, a grounded, earthy feeling aligned with the 'in touch with reality' identity of the institution. The fast tempo aims to resonate with a youthful audience. As an institution only 25 years old, UniSA views itself and is viewed as the youngest university in the State. This youthfulness is an essential aspect of the brand and is complemented by the indie rock score.

Within each film, the music functions intermodally in the processes of meaning making. It is debatable if any of the scores have achieved what Van Leeuwen calls sonic logo status that is the institutions are probably not identifiable from their musical scores alone. Nevertheless, they are important semiotic modes contributing to the creation of meanings which identify each institution as distinct.

5.2.4 Intermodality

The principles of intermodality in static images as described in Section 5.1.3 are also applicable in the analysis of intermodality in the films. The intermodality analysis aims to understand the integration of the different modes to create a total effect for unified meaning. Royce (1998), Cleirigh and Unsworth (2017), and Painter, Martin and Unsworth (2013) each developed approaches to intermodal analysis in static multimodal texts. For dynamic multimodal texts, semiotic modes such as spoken language and music also come into reckoning. Here, a process adapted from Machin (2010) has been used to conduct the intermodal analysis.

Machin (2010) proposed that meaning in a music video was the result of the interrelation between the lyrics, the visuals in the video and the music itself. In the university marketing films, the meaning making resources are the language, spoken and/or written, the images, and the instrumental music. The aim of the analysis is to understand the intermodal textuality between the co-deployment of language, image and sound and to consider any meaning multiplication. Table 5.18 summarises the description within each mode in the intermodal analysis.

Table 5. 18: Intermodal analysis for dynamic data (adapted from Machin 2010).

Modes	Description
Language	Description of the wording used in the video, either in spoken or written form.
Image	Description of image elements, namely the kinesics actions and/or the conceptual elements in the moving images, including the transition method between scenes.
Sound	Description of the music elements, consisting of tempo, volume, sound setting, melody, and arrangement.

The analysis highlights the function of the music in enabling the potential of the images and the language, wherein the music tempo structures the delivery of image and language in the films. The synergy is a result of the *speed* of the films. Speed is assessed by comparing the length of the film with the content from the language, image and sound modes. For example, the UofA films unfold slowly because of the content images, the fading transitions, the word-count and slow tempo of the music. In contrast, the films from Flinders and UniSA are densely packed with images, words, and fast-paced music that create fast moving films. These films also use cut as a transition mechanism, creating abrupt moves from one scene to the next in order to fit several images into the 30 second film.

Both SL1 and SL2 unfold with slow tempo music. In SL1, the music is accompanied by a series of scenes that combine slow motion and time lapse. One scene moves to the next by means of fading, creating a sense of seamlessness. This also involves the movement of the written typography that fades before changing into different messages. The combination of these features creates a smooth flow in the overall film. The music reinforces this pace by providing the rhythm within which the films unfold.

The Flinders GB film displays three simultaneous speeds. This is made possible by the strategic use of the glass-walled building images to display other images: images embedded within images, as discussed in Section 5.1.2. The three speeds are enacted by the three images in each frame: at the top of the frame, within the frame and at the bottom of the frame. The spoken language averages 9 words per 5 second. The music proceeds at a conventional pop song pace. Overall, the three speeds integrate to create an average-paced film.

UniSA's STB is noteworthy for its speed. In the first half, 5 second of the film duration contain six different scenes and an average of twelve spoken words. The film slows between the 16th and 20th seconds, at the presentation of the typography. The typography moves about following the rhythm of the music, as described in Chapter

4, Section 4.3.2. The film regains speed between the 21st and 25th seconds. The wording in this segment was minimal. The film concludes with a slow movement through two scenes followed by the wording: *Apply now, to study with the best*. All the movement is accompanied by an electric guitar. The guitar produces steady riffs throughout creating quick-paced music to accompany the language and image, and producing the overall effect of a fast-paced film, again foregrounding the role of the musical tempo in structuring the text.

Intermodality is evident in the integration of the written language and image. The written language in SL1 comprises declaratives and concludes with an imperative as shown in the following text:

1. We search, across every kind of terrain, into the skies above, and below the earth's surface, within all known matter, through time, to the limits of imagination, inside all living cells, and within the human soul.
2. We seek light, the light of the new knowledge.
3. Seek light, and The University of Adelaide.

The first uses a material process *search*. The string of circumstances indicates the scope of the search, whilst each circumstantial adjunct is enhanced with a visual image. The written language is closely tied to the displayed image in that frame, so that meaning is created from the integration of image and language.

The circumstances of location *into the skies above, below the earth's surface and inside all living cells* clearly associate with the accompanying images in the respective frames by means of repetition. Images of the sky with cumulonimbus clouds and the sun's rays are repeated in *into the skies above*, the image of a man rappelling down a cliff is the same as the *below the earth's surface* and a microscopic view of red blood cells matches *inside all living cells* (Figure 5.52).

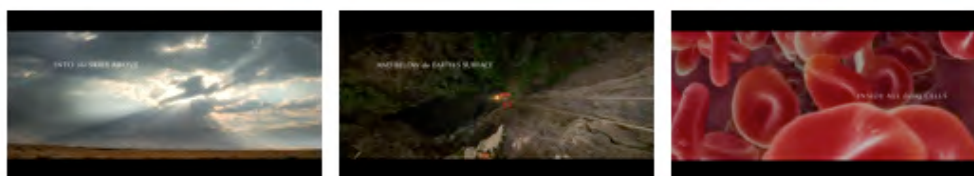


Figure 5. 52: Repetitive relation of language and image in SL1

The verbiage-image synergy is also realised using antonyms. Figure 5.53 shows a relationship of opposition between the wording *to the limits of imagination* and the worm's-eye view of skyscrapers in the blue sky that actually gives an impression of infinity.



Figure 5. 53: Language-image synergy realised in antonym

Figure 5.54 exemplifies a synergistic relation in a meronymic part-whole connection, between *and within the human soul* and the images of a baby and a violin player, making the association that the *soul* is an essential human 'organ' – readily visible both in the purity of infancy and also in the essence of a violin performance.

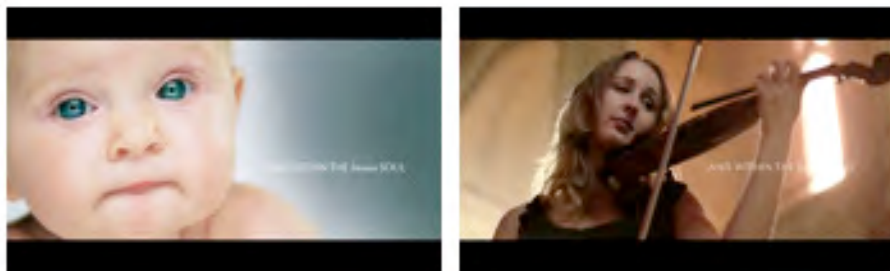


Figure 5. 54: Language-image synergy realised in meronym

The language-image relations may not be synergistic, but rather reflect identity. Drawing on the grammar of relational processes from SFL, Unsworth and Cleirigh, (2014) formulated the idea of intermodal identification to argue that the language may identify an image and an image may visualise language. Images can identify verbiage in three ways, parallel to SFL's modelling of relational grammar as follows:

- A relational Intensive process (to visualise a quality such as shape, colour, or texture),
- A relational Possessive process (to visualise additional participants which are not explicitly addressed in the language),
- A relational Circumstantial process (to visualise the elements of locations in the language)

(Unsworth & Cleirigh, 2014, p. 181).

In SL1, intermodal *circumstantial* identification helps augment the meaning in the language *across every kind of terrain* with the circumstance of location accompanied by the horizontal perspective images of a sandy desert and a frog-eye view of a forest (Figure 5.55).

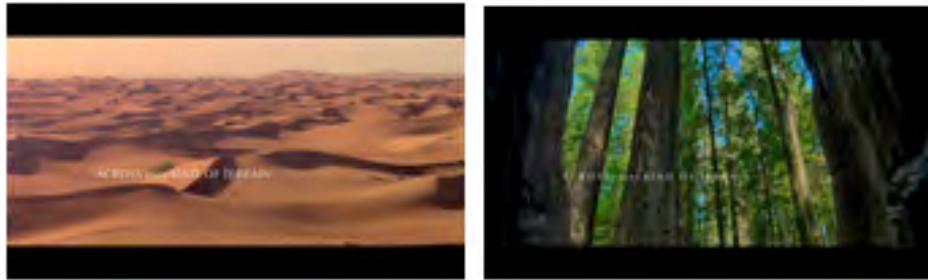


Figure 5. 55: Intermodal circumstantial identification in SL1

Intermodal *intensive* identification is evident in the relationship between the temporal circumstance *through time* and the image of an animal fossil to augment meaning that cannot be made solely in language. The same principle applies to the relationship between the circumstances *within all known matter* and *inside all living cells* and the images of a flowering wheat plant and a bunch of fresh red grapes respectively (Figure 5.56).



Figure 5. 56: Intermodal intensive identification in SL1

Another example of intermodality using a combination of two modes is in STB. In addition to the spoken language, STB also features written language and in the frames in Figure 5.57, the written language functions intermodally with the images.

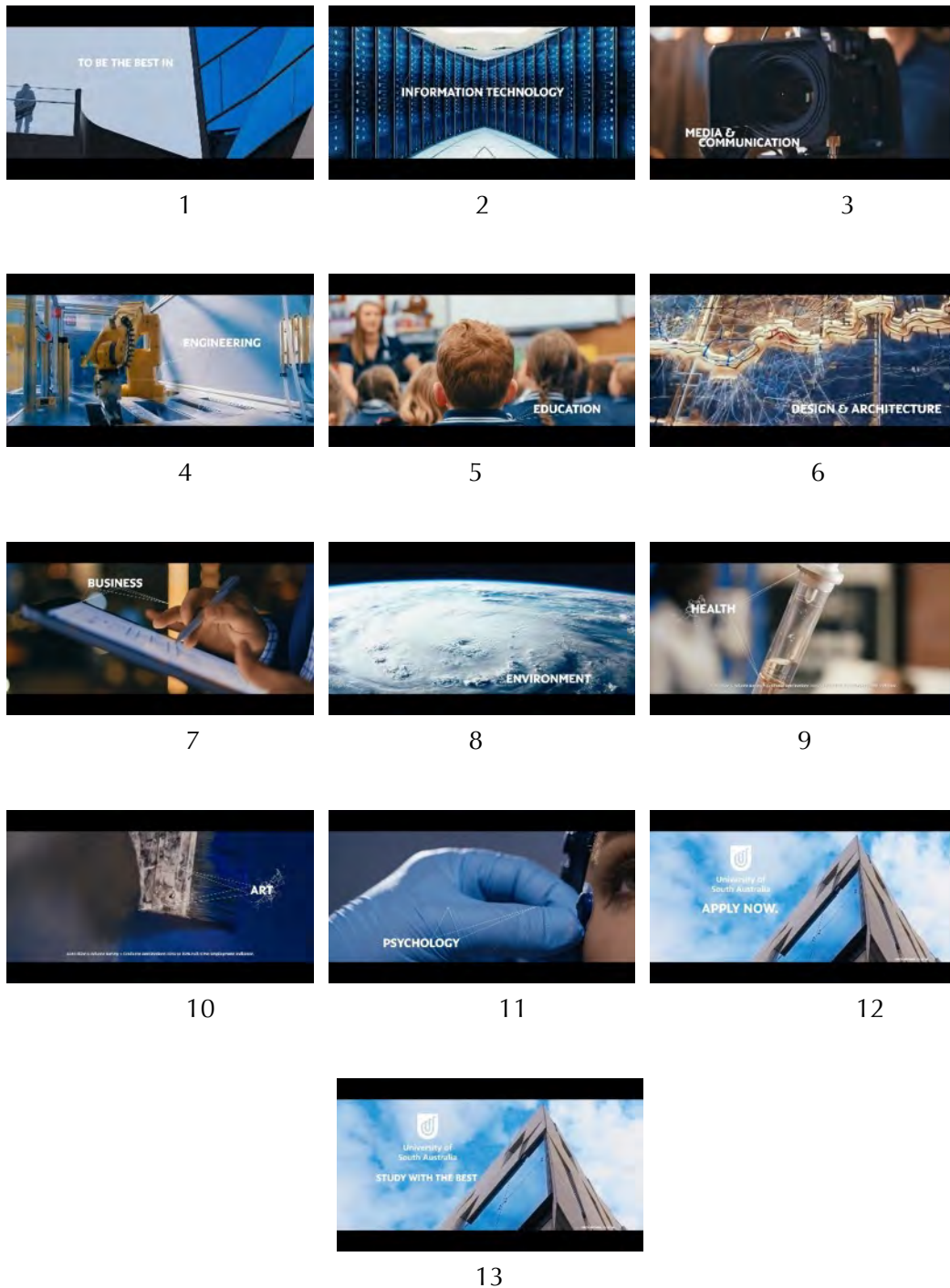


Figure 5. 57: Intermodality between language and image in STB

In this way the meanings made in the written language are integrated with the meanings of the images on which they are superimposed, and in this way there is a greater clarity in the message. In these frames the written language comprises different fields of study. The images are meronyms in relation to the meanings in written language, that is they are recognisable phenomena related to the field of

study. Table 5.19 summarises the meronymic relations in STB. As a note, STB is the only film data that show the combination of spoken and written language.

Table 5. 19: Meronymic relations in STB frames

Image	Written language
IT control room	Information Technology
Video camera	Media and Communication
Robotic machine	Engineering
Classroom interaction between teacher and students	Education
Digital architectural design	Design and Architecture
Hand hovering over a tablet computer	Business
Bird's eye view of the earth	Environment
IV dropper	Health
Brush stroking a blue paint over a surface	Art
Hand fixing a node to a head	Psychology

The films reveal multiple points at which the language, image and sound work to identify each university's brand. Textually, this display is evident the final phase of each film. The multiplication of meaning through intermodal relations in the dynamic data culminates with the reinforcement of each university's identity in the university logo at the end of each film. In the four film texts, university identity is displayed through the triple effects represented or enacted by the language, image and sound at their conclusion. The ideational intersemiotic relations reinforce the repetition, synonymy and meronymy of the university name and its logo and/or slogo supported by the image and music elements. Figures 5.58 to 5.61 support the proposals made:

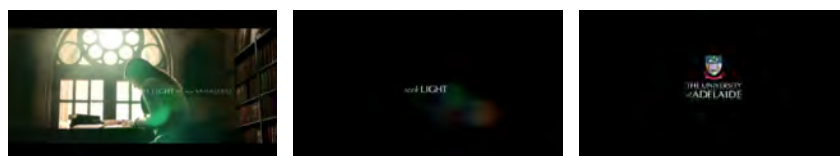


Figure 5. 58: SL1 final frames

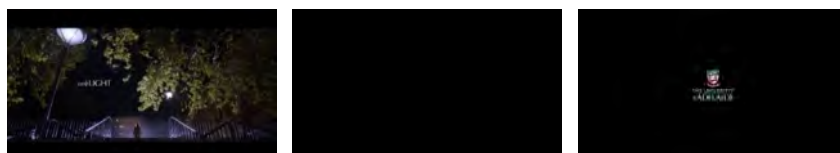


Figure 5. 59: SL2 final frames



Figure 5. 60: GB final frames



Figure 5. 61: STB final frames

After using image and language which refer consistently to *light* as the key motif in the brand campaign, SL1 and SL2 both conclude with a pitch-black frame. The campaign slogan *Seek Light* is then displayed at the end with the university logo. The musical score in SL1 ends on an ascending note; whilst SL2 ends on a descending note. In the final scenes of both GB and STB, repetition is evident in the presentation of the campaign slogans which are presented in both spoken and written forms. The music in GB ends with an ascending synthesiser sound, with an image of the building then moving to the top of the building and then on to the sky above. The final image portrays the dark night sky, displaying the university logo. STB repeats the spoken language *Apply now* and the campaign slogan *study with the best* as well as displaying the university logo as the final image. The film ends with an abrupt ending of the electric guitar.

The data analysis in this chapter has revealed that the key messages are evident in the use of various grammatical elements within the semiotic modes of written language, spoken language, static image, moving image and sound. The analyses from Chapter 4 and Chapter 5 provide a strong basis for the interpretation of these branding products which is presented in Chapter 6.

CHAPTER 6

DISCUSSION AND CONCLUSION

The data analyses were facilitated by theoretically and methodologically based tools to unpack the meaning making resources in university marketing products. In line with SFL principles, a thorough understanding of both the situational and cultural contexts was an essential element of the research. Armed with a conscious understanding of the contexts in which they operate, and also with some intention to influence these contexts, each of the institutions engaged in ongoing marketing campaigns as part of their branding and recruitment efforts. Their intention was to strengthen the link between the perceived identity of the institution in the understanding of the targeted audience and the positive regard in which the audience held the institution. The posters and films as tangible marketing products aimed to make meanings which were received favourably by the audience, so that the audience would recognise the brand, positively evaluate the brand and then choose the institution as the preferred enrolment destination. Whether the objectives of the branding activities eventuate is difficult to ascertain, even for the university marketing teams whose job it is to recruit students through these campaigns. Nevertheless, the producers of the marketing products begin with the aim of promoting both concrete and abstract qualities of their institution to herald its identity, its values, its mission and its attractiveness to potential students. The purpose of the study was to interrogate how this overarching goal was undertaken, how each of the institutions went about their marketing processes.

6.1 Discussion

6.1.1 The manifestation of the university brand in posters and films

The methodology deployed tools for multimodal analysis on the grounds that the posters and films were both multimodal texts. A first finding was that such tools of analysis are capable of bringing to consciousness the distinctive qualities of each university. The tools offered ways of unpacking, of analysing and of interpreting how each of the semiotic modes deployed in the posters and films contributed to their overall meaning. These intended meanings related to the identity, the positive qualities of the universities, and to some extent the specific and flagship programs. In this way the tools were extremely useful in that they could offer evidence of the

ways in which different semiotic modes made meanings which could be linked to the institutional brand. The tools also offered, at least in theory, a way of understanding how different semiotic modes integrated with each other intermodally to create synthesised meanings. Essentially the different modes worked in combination at different points in the films or in the posters to strengthen, to enhance, and to complement each other.

From the outset it was understood that theories built on multimodality and methodologies derived from such theories were unknown in the field of marketing and branding. The methodology quickly revealed that there were a plethora of meaning making resources within the different semiotic modes. The palette of written language, images and typography in the posters was added to in the films by spoken language, moving image, kinetic typography, sound and music in the films. The work of the study was to bring all of these to the level of consciousness for the purpose of analysis and interpretation. The marketing teams were aware of the different resources which could be used posters and films and the creative agencies employed to produce the products were no doubt highly sensitive to the resources at their disposal.

6.1.1.1 University brand components in the posters and films

The discussion in this chapter centres on the findings from the technical analyses of the meaning making in the different semiotic modes, and the ways in which the intended meanings were associated with the identities of the three institutions. In this way, the discussion informs research questions 1 and 2 presented in Chapter 1. The posters manifest in some instances as bus wraps, bus stop posters, and on trams. Viewers may see them for seconds at a time, certainly not enough time to deconstruct the meaning making resources they deploy. The films are 30 second and 60 second advertisements. Again, it is highly improbable that the viewer would wish to pull them apart to dissect their meaning making potential. Their purpose is to make an impression, to include an element, a pattern, a motif which resonates with the viewer and suggests the university as a place for study, as an institution which offers something in which the viewer is interested. This is their intention.

As marketing tools, the posters and films are utilised to promote tangible aspects of the university particularly its programs and its state-of-the art facilities, and equally importantly, abstract qualities such as its identity and brand. One of the objectives of the study was to examine in more detail what was entailed in the brand of the institution and through the analytic tools to make some comment on the success of

the promotional materials in defining the brand. To do so it drew research on university branding by Ali-Choudury, Bennet and Savani (2013) who collated information from a number of university marketing directors to propose that potential students perceived a university brand along the following dimensions:

- (1) Academic ambience e.g. being friendly, inviting, innovative, down-to-earth;
- (2) Location;
- (3) Degree of diversity;
- (4) Visual imagery;
- (5) Employability;
- (6) Range of courses;
- (7) Reputation;
- (8) Community links.

These contributory elements of a brand were adopted for use in this study. They were considered from the perspective of the semiotic mode or modes through which they were expressed, that is how they were made evident in a poster or film. This is presented in Table 6.1.

Table 6. 1: Realisation of the university brand components in the posters and films

Brand components	Realisation in semiotic modes
Academic ambience e.g. being friendly, inviting, innovative, down to earth	Written language, spoken language, static typography, kinetic typography, static image, moving image, sound, colour.
Location	Written language, spoken language, static image, moving image.
Degree of diversity	Written language, spoken language, static image, moving image, colour.
Visual imagery	Static typography, kinetic typography, static image, moving image.
Employability	Written language, spoken language.
Range of courses	Written language, spoken language, static image, moving image.
Reputation	Written language, spoken language, static typography, kinetic typography, static image, moving image, sound, colour
Community links	Written language.

The study concluded that each of the brand components identified by Ali-Choudury, Bennet and Savani could be identified in the posters and films. This is presented in Table 6.2:

Table 6. 2: Brand components and their presence in the data.

Brand component of university	Evident on the basis of analysis		
	UofA	Flinders	UniSA
Academic ambience e.g. being friendly, innovative, down to earth	✓	✓	✓
Location	✓	✓	✓
Degree of diversity	✓	✓	✓
Visual imagery	✓	✓	✓
Employability	✓	✓	✓
Range of courses	✓	✓	✓
Reputation	✓	✓	✓
Community links	✓	✓	✓

In itself this piece of information says little of the research effort in the study. Simply it suggests that a list of components of a university brand were compiled by researchers and that these components were evident in the branding products of the three universities in this study. Of much greater significance is how each university foregrounded different components to different degrees and in different ways. This process pointed to the distinctiveness of each institution and the analyses highlighted how each expressed its distinctive brand. This was the strength of the analytic tools and provided the way to inform research question number 3.

6.1.1.2 Location in the university posters and films

The study also notes the significance of location as a motif important to each university. Location is a feature in several images, from images of grand buildings to microscopic images of locations within humans and other entities. The inclusion of building images in the artefacts are important for the marketing team of each university. As the oldest university in the state, UofA wishes to create the understanding that the university is not a place where students sit in classrooms. Rather, it has sought to deliver the notion of an institution with a ‘thirst for discovery’, implying research strength and quality. It is confident that its campuses are already known to the viewer and on that basis, it has used its iconic buildings as well as a range of lesser known parts of the campus to showcase different aspects of its architecture. Thus, the film includes the facades of more unusual and lesser known buildings, the interiors of the iconic sandstone buildings such as the mezzanine and

pillars inside Bonython Hall, the stairs and glass walls of The Braggs Building, and the maths lawn (Knagge, 2016). These images then spill to adjacent locations such as Adelaide Botanical Garden and the surrounding suburbs. The intention is to show that the North Terrace campus of UofA is a central and important part of Adelaide's cityscape.

Flinders market research found that it had minimum visibility, since its location was geographically distant from its centrally located competitors. From a marketing perspective, this lack of visibility hindered public awareness of current initiatives such as work-integrated learning, research intensity, and student exchange opportunities. Accordingly, the posters, and especially the film, highlight building images, including its Victoria Square premise. In line with its wish to position itself as unusual, the repetitive process of displaying images within the frames of university buildings, aims to provide a sense of wonder. Some of the exciting activities in the embedded images are what goes on inside these edifices.

UniSA uses images of buildings, or parts of buildings, to relay the information that it has the infrastructure in terms of facilities for training to match the demands of employers in modern industries. This idea was further reinforced in the visual of indoor activities involving the use of advanced instruments in high-end studios within its faculties. The history of the institution is in teacher training colleges and an Institute of Technology. These were vocationally oriented institutions and the new university is at pains to continue the links between its programs and graduate employment. This is understood as a key strength of UniSA and the link to industry is a strong motif in the marketing campaign.

In both written and spoken language, locations are featured as the names of universities in the posters and in the films. Across both the posters and films, lexical choices foreground locations as in:

- as where leaders begin, the world, just by choosing where you learn (UofA),
- this collaborative learning environment, here, fertile ground (Flinders),
- a university, in South Australia (UniSA).

The complementarity of language and image is obvious in SL1, in which circumstances of place are accompanied by images of various locations. These images of different locations present the university as a location where all the offered benefits of higher education are found. UofA is a place where students can seek new knowledge. Flinders is the starting point where students can go beyond. And UniSA is the place where students can expect to study with the best.

6.1.2 Brand distinctiveness

It is true to say that the three public universities in South Australia are different to one another. How different depends to some degree on perspective. For university workers and other professionals with an interest in this domain, there may be significant points of difference. For those not particularly interested or knowledgeable of the tertiary domain, they may simply register as universities, perhaps with the key differentiating factor being location. From the insider perspective, and especially from the marketing perspective the shaping and maintaining of a distinct institution is vitally important. This is the basis on which a marketing campaign for recruitment can be built; this is what makes *us* different from *them*, and allows *us* to promote our specific strengths in the field. The strength of the analytic approach was to point to evidence about how each institution presented itself as distinct through its marketing products.

In Chapter 4, institutional identity was shown to have been partially created in colour and typography sourced from the university logos. The university logo was identified as a constant, a feature present in all of the posters and films. Marketing campaigns, by contrast, were of a particular period and had a ‘use-by’ date. For that reason, the logo was analysed first in the study where it was noted that the logo featured in all of the marketing products. The permanence of the logo meant that it was an important and significant element in identifying each institution.

The logos were evident in strategic locations in each of the products. Here, strategic is used to mean that, although the logo was not always put in a salient position, it was present in a position that ensured that the viewer recognized the source of either the poster or the film. In the majority of posters, the logos were placed adjacent to the slogo, the current campaign slogan. In UniSA and Flinders, the slogo also functioned as the tagline.

Table 6. 3: Positioning of logo and slogo in the brand artefacts

Institutions	Logo and slogo position	
	Posters	Films
UofA	Side by side in landscape layout	At the end
Flinders	Logo above slogo.	At the end
UniSA	Slogo above logo.	At the end

In the films, both the logos and slogans appeared in the final seconds and were positioned centre screen. This is another indication that the logo was an essential element of the message, the icon used to identify the institution, and also signifying the culmination of the presentation in a single symbol. Note that the crests are located in a salient position in the graphic field; they are the lasting image of the films, the information that the viewer is left with.

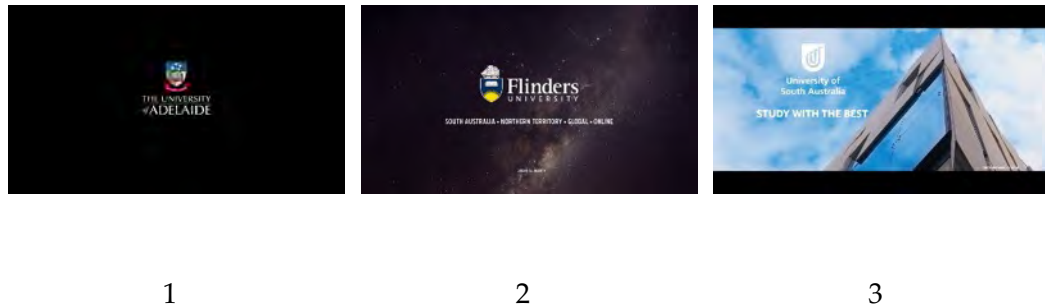


Figure 6. 1: Final frames in the UofA, Flinders and UniSA films.

Whilst the logo is permanent, the campaign slogan, the slogan as it has been labelled, was relevant only for the period of the campaign. These slogans aimed to capture the essence of the current campaign in a single phrase, a group of words around which the current marketing effort could be built. They were strategically placed adjacent to the logo in the posters and films because they also played an important identifying role. It is noteworthy that the slogan appeared as the final words in each of the films, again a memory which the viewer might take from the experience. The slogans were written and spoken, and the effort in the study has been to understand how additional semiotic modes were used to work alongside these words, to help create a positive and lasting meaning of the slogan. In isolation the slogans have serious constraints in their potential to mean. Each of the other semiotic modes contributes to, embellishes, elaborates on, enhances, clarifies or least tries to make clear what these words might mean. The slogan expresses the essence, whilst the range of semiotic modes add to this essence to provide more detail about Seek Light, Go Beyond and Study with The Best, and so persuade a person considering a tertiary education to enrol in this unique institution.

6.1.2.1 The University of Adelaide: Seek Light

Information gathered from the UofA marketing team confirmed that positive feedback was received from its Brand Tracking survey on the first iteration of the Seek Light

campaign released in 2013. Based on this feedback, the second chapter of Seek Light was released in the second half of 2016. The production of both films was outsourced to the same creative agency. Both used the same campaign slogan.

The Seek Light campaign was inspired by UofA's motto *Sub Cruce Lumen* on the university logo, which literally means 'light under the Southern Cross', referring to the geographical position of Australia in relation to the Southern Cross star. Light is metaphorically associated with knowledge, and the university places a literal value in the motto to invite students to 'seek light', to search for new knowledge. The marketing products work both literally and metaphorically with the notion of light, and light is a strong identifiable motif.

UofA posters are generally presented with dark background images. Against these dark backgrounds are representations of lights in different guises; for example, faint light bubbles, blurred backgrounds with flickering lights, images of city spaces with sparkling lights, and lights used to highlight the faces of the participating human models. These participants are shown to engage in activities that are tied in some way to the process of seeking, looking for, searching. They are shown reading in the library, taking notes, and engaged in group discussions. In some posters, the human participants gaze at different sources of light, and in this way they literally 'seek light'.

Light is the important element in SL1 and SL2. In SL1, for example, lights appear as background in scenes towards the end of the film; as a light towards which a diver swims; as a background to two students working in a laboratory; between lattice works in a library. In SL2, light is evident in lamp posts, as lighting displays in a retail light shop, as a flare, as lights from within display boxes, as sunlight in a garden and simply as natural light pouring through a window. When light sources are not displayed in the film, the effects of light are shown with differing intensity on the faces of the human participants. The process to *seek* is a now, slightly antiquated term for search. It brings religious overtones to its meaning, not at all out of place with the history of UofA in Adelaide. Light used metaphorically as it is here also having religious meaning. 'Seeing the light', 'a flash of light', 'the lights came on' 'a light bulb moment' these all use the term light with some link to an external force which creates understanding. 'Search knowledge' would be an obvious synonym for Seek Light. However, it might make for a more pedestrian and pedantic campaign slogan.

In SL1, the chosen process is in fact 'search', followed by a number of landscape images of diverse locations where viewers might consider it as natural to 'search'. SL1 is replete with images and language in combination to focus on different

locations where searching is to be expected as a part of UofA programs. The film presents images of landscapes such as mountains, desert, a city, forest, cliffs, and also microscopic images of wheat ears, grapes and red blood cells; all of the places where the search for knowledge does take place in the institution. The written language provides complementary representations of these places, namely 'every kind of terrain, into the skies above and below the earth's surface, within all known matter, through time, to the limits of imagination, inside all living cells, and within the human soul'. The clear and intended message created by the complementarity of image and written language in SL1 is that these places and these activities are the sites and methodologies for searching within UofA. They aim to stimulate the imagination in regard to how and where students can and do search for new knowledge. Generally, the scenes and the corresponding language choices represent the different faculties within the university. In SL1, light is more clearly evident towards the end of the film. The light is a literal representation as in a light bulb behind students who are conducting experiments in a laboratory, and a ray of light that shines through the lattice towards a student reading in a library.

The success of SL1 prompted the production of SL2 and *Seek Light* was retained as the campaign slogan to maintain a link between the films and to emphasise the familiarity of the brand. The marketing team at UofA also suggested that the second film aimed to emphasise that education prepares students for life-long success through problem solving, critical thinking and leadership, in addition to discipline knowledge. In SL2, the process *seek* is used alongside images of human movement, in which participants walk, run, climb stairs, skateboard, or simply gaze towards the light. So, whilst the notions of mentally *searching* and *seeking* via physical movement are metaphorical, the lights remain literal. The representation of light is displayed in collocations of light sources such as light bulbs, chandeliers, flares, sunlight, lamp posts, moonlight, and lights from within display boxes. The spoken language in the film does not use 'Seek' or 'Light'. Rather the key message is presented in the imaginative challenges presented to the viewer addressed as 'you':

- What if you could change the way you think? Change the way you view the world, would you?
- What if you could become more adaptable, more resilient? A problem solver, who sees opportunities and leads others?
- What if you could change how you think, just by choosing how you learn, just by choosing where you learn?

UofA brands itself as a leading research institution with a long and strong history. It represents itself as creating leaders, as challenging potential students to be open to change, change that will come about naturally as a result of studying at UofA. The

music in both films stands out as being orchestrated, as 'classical' with strings and a slow, deliberate arrangement. This is a traditional institution in which knowledge is described metaphorically as light which students seek. However, the posters and films are also grounded in their use of human participants, young women, and young men, inclusive of cultural diversity, groups of students interacting with each other and with teachers. Viewers are invited to see themselves in these participants and to join them in this traditional yet inclusive, old yet modern institution.

6.1.2.2 Flinders University: Go Beyond

Discussion about a rejuvenation of Flinders University began in 2014, and 2016, the year in which the institution celebrated its 50th anniversary, was seen as the opportune moment to launch a new marketing campaign. The marketing team at Flinders made the point that the university had not previously embarked on marketing campaigns, and that it had no brand narrative to communicate the institution to the public. Accordingly, the team used market research and the Strategic Plan, titled The 2025 Agenda, to produce a brief for a marketing campaign. The production was outsourced to a creative agency who interpreted the brief and produced Go Beyond.

The Go Beyond campaign aims to create a spirit of exploration evident in the university logo which features Matthew Flinders' ship. Flinders led the first circumnavigation of Australia with particular importance in South Australia due to his extensive exploration of the state's coastline in 1802 (<https://www.flinders.edu.au/about/history/matthew-flinders>). The spirit of adventure and exploration as inspired by Flinders was adopted for the campaign with the specific intention to tie university study to a sense of adventure and exploration.

The Go Beyond slogan is taken up by a series of unusual images in the posters and film. Images, such as a diver underwater, a satellite image of the earth and a starry night sky, are exemplars for 'going beyond'. A person standing on top of a hill, a young woman looking through a magnifying glass, a hand offering a view within the aperture of a camera lens are all suggestive of how individuals can go beyond what they perceive to be their capacity. One of the most obvious representations of Go Beyond is the use of *embedded* images in the film. The use of university buildings to reflect different activities in which students can engage is a filmic strategy. The effort is to make the meaning that there are more activities within the university than are in the buildings alone. Inside these buildings adventures and explorations await that are exciting and unusual.

In terms of language, the idea of Go Beyond is used twice, both as the slogan and also as the tagline in the posters. One small adjustment, however, is made by naming the institution, that is to 'go beyond with Flinders University'. The repetition of the campaign slogan is also found at the end of the spoken language in the film. In overall terms, it is noteworthy that the campaign works with uncommon collocations, such as in the use of 'Creative Intelligence' and 'Unconventional Wisdom' in the posters. These appear as Taglines in the posters and are recycled in the spoken language in the film.

Flinders University was originally conceived as a southern metropolitan campus of the University of Adelaide. Because of its location, approximately 15 kms south of the CBD, it is well known to a proportion of metropolitan residents, but also unknown to a different geographic population. The marketing effort is to set it apart, to create difference between it and the other institutions. The use of the university name and its association with adventure and exploration are key motifs which are exploited across the posters and the film. The aim is to present a somewhat quirky institution, one where it is accepted and valued to be unconventional, to be unusual.

6.1.2.3 University of South Australia: Study with The Best

Working with Crossing the Horizon, the university's current strategic plan, a program called The Research and Innovation 2016-2020 was developed from the collaborative work of alumni, students, collaborators, researchers and staff to map the university's direction for the following four years. This research and innovation plan was the source of the current marketing campaign driven by the campaign slogan Study with The Best. The marketing campaign was intended to reinforce the strength of UniSA for the quality of its degree programs. In its market research, UniSA was described as a likeable brand. The production of the film was outsourced to a creative agency, and Study with The Best was released in 2016 as a brand campaign alongside a student recruitment campaign.

The campaign slogo was tied to the notion of ascent, visible in the ascending tips of interconnected letter U's in the university's logo. The simplicity of the three U's in the logo is reflected in the marketing products. Study with The Best uses a superlative to position the institution and its programs. Study with The Best is a directive to take up study, but with an indefinite study partner, perhaps the institution itself or fellow students who are of the highest quality. Study at UniSA is to study with the best people at the best institution. The meaning is possibly one or the other, or possibly both. In the film, a range of university facilities are presented including UniSA

buildings, their interiors, and the facilities used by the students in different study programs, such as medical apparatus, robotic machinery, and hi-tech tools including tablets, brushes and canvas. On a wider scale, an image of earth from space indicates that UniSA has quality programs that compare globally. Images of people suggest that these participants are a part of the university, either as fellow students or university staff. The campaign slogan is present in the posters as a repetition in the Tagline, as well as a message in the voiceover in the film. While the claim The Best is clearly subjective, additional information to support the claim is indicated on the posters with an asterisk. Further description is then given in fine print to provide evidence that the specific program named is highly ranked using more objective assessment scales. These refer to national survey results from the Quality Indicators for Learning and Teaching (QILT), a national performance database for Australian higher education.

UniSA presents itself as the energetic and young university, the 'new kid on the South Australian block', which it is in terms of formation as a university. Its posters and film are repetitive in their evaluation of the institution as The best. The superlative is written twice and spoken four times in the 30 second film. It appears on each of the posters as part of the invitation to Study with The Best. The message is simple, it is concrete, and it is repeated. Also repeated is the colour blue, as a linking theme across the film and then as the dominant colour in each of the posters. If the music does little to make the film memorable, then the colour compensates. Blue is the colour of the logo crest and sits as background to the three white U's. White is the colour choice for the wording on the posters. White wording with large bold typography on a blue background is used to present and reinforce the single message. Using these repeated motifs, evident in the poster taglines and wording in the film, it presents itself in concrete, direct and practical terms.

6.1.2.4 Summary

As a static multimodal text, a poster consists of written language, static images, static typography and colour. In their published form, the posters appeared as various formats such as posters in bus stops, on billboards, in magazines, in newspapers, on trams and in bus wraps, or in pop-up advertisements on the internet. The expected viewing time of the static image can be extremely limited. Passers-by might have seconds only; magazine or newspaper readers might spend a second or two flicking through the print advertisements. When displayed as pop-up advertisements on the internet, users might focus for a split second to view these pop-ups. Considering the space of publication and the viewing time, it is useful to consider if one or other of

the contributing semiotic resources are more important than another, or in other words is one semiotic mode used more than another because it may have the potential for greater impact in a fleeting moment of time.

UofA emphasises the use of human participants in the main visual images in its posters. There is an effort to be inclusive in the selection of the participants to relay the message that all are welcome in the university. There are young women and young men, individuals and groups, with an emphasis on young people engaging in the sorts of activities to be undertaken by UofA students. Flinders and UniSA use colour more obviously as motifs of identity. Flinders' accentuation through yellow in words such as *intelligence*, *ideas* and *wisdom* highlights the key ideational meanings in its posters. UniSA's posters consistently use bold white typography set against the dominant blue in the repeated message in its Study with the Best campaign. The meaning is repeated, it is direct and it is interpersonally memorable in the use of colour and typography.

Creative licence is evident in the production of posters which have been displayed in more unusual locations. In these instances, the posters still reflect each university's identity, through the colour scheme, the typography selection and the ever-present logo. However, they do depart from the standard. Figure 6.2 is of a UofA's poster at Adelaide Airport's arrival terminal. Despite the lack of image, the poster advertisement attracts attention because of its unusual design. The use of the word 'disruptive' is extended beyond the top and bottom frame of the poster. The typography, thus, *disrupts* the frame. The poster also teases the viewer's reading of the wording. 'Disruptive thinking' is commonly a negative evaluation, associated with individuals or groups who do not contribute to a common goal. Here, 'disruptive thinking' is a positive evaluation of an institution which has been fostering such thinking for a very long time. The fact that '142 years' is included in the tagline hints at the age and, therefore, the reputation of the institution.



Figure 6. 2: UofA poster at Adelaide Airport

It is noteworthy that Flinders changed its posters for outdoor advertising. In one instance the poster uses an uncommon syntactic structure for an attention-seeking impact. Instead of the conventional verb + adverb 'Think Differently', the poster Tagline, as shown in Figure 6.3, opts for adverb + verb 'Differently Think'. Presented in the colour scheme of Flinders' brand campaign, the Tagline appeals by challenging the audience to think differently. An image of lightbulbs accompanies the Tagline, working with the metaphor of light as knowledge.



Figure 6. 3: Flinders' re-contextualised posters in bus stop and buses

Despite its simplicity and repetitiveness, the versatility of UniSA's poster series is evident in its re-contextualisation in outdoor advertising, evident in Figures 6.4, 6.5, and 6.6. The blue background and bold white typography are the consistent elements across all of the posters. They aim to create a familiarity, an identifier of UniSA which needs no processing.



Figure 6. 4: UniSA poster re-contextualised on trams



Figure 6. 5: UniSA poster re-contextualised at bus stops



Figure 6. 6: UniSA poster re-contextualised on billboards

The most obvious difference between the films and the posters is that the posters unfold through space and time. Their presentation requires a digital medium to allow for the optimal use of their increased range of semiotic modes. Within a screening time, whether 30 or 60 seconds, a film aims to integrate these modes in ways which represent the institutional brand. There is more opportunity for the film to develop a relationship with the viewer and in this way interpersonal meaning is foregrounded. The interpersonal meanings in the film are made predominantly through sound which, clearly, is not available in the posters. Sound appears in two forms, spoken language and music. In the spoken language, intonation, voice quality, and even silence may be used to engage with the viewer. With pauses between the spoken texts, the viewer can shift attention to the visual image before listening to another spoken message. The spoken language offers affective solidarity in its use of the voice quality and this is an important feature in each of the films.

Musically, *Go Beyond* and *Study with The Best* work to appeal to a specific target audience of young people. The scores are pop-jazz and indie rock respectively. The effort is to engage with a youth demographic, and to do so the films have youth oriented musical scores. UofA does not follow this trend. Rather, its musical score is classical in form, slow in tempo, and traditional in its instrumentation. This is entirely in keeping with the university brand which has been built on the history of the institution as the oldest university in the State, its first higher learning institution. To make the UofA brand more contemporary the films use human participants engaged in a range of activities. The viewer is invited to identify with these young participants to engage in similar activities as students at UofA

All of the films have also been published in truncated format to accommodate the additional opportunity to publish in different media. For example, while the standard UofA films were of 60-second duration, 30-second clips were also created for publication on social media. Similarly, 15-seconds films were created from UniSA's standard 30-second film. While the standard advertising films were published in public advertising environments, these shorter versions were available on each university's YouTube channel and on its Facebook, Twitter and Instagram accounts.

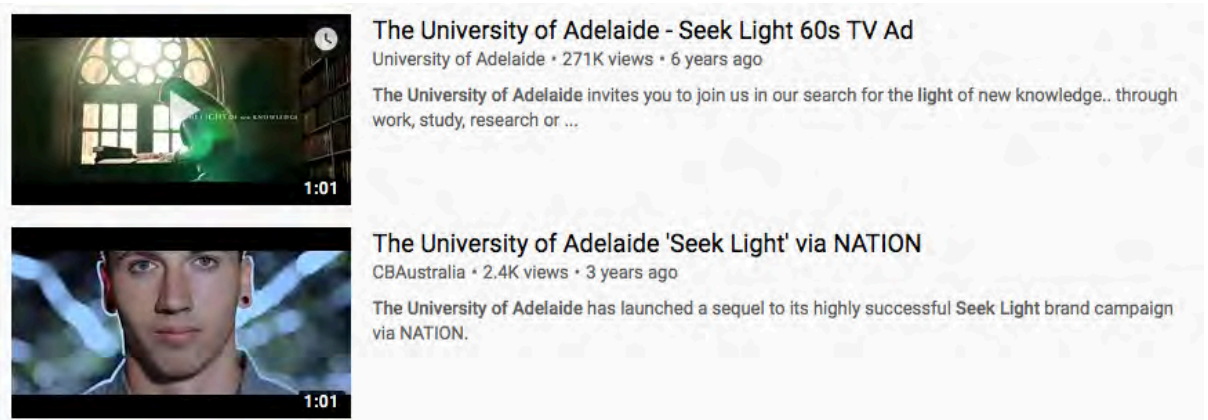


Figure 6. 7: UofA standard 60-second films on its YouTube channel

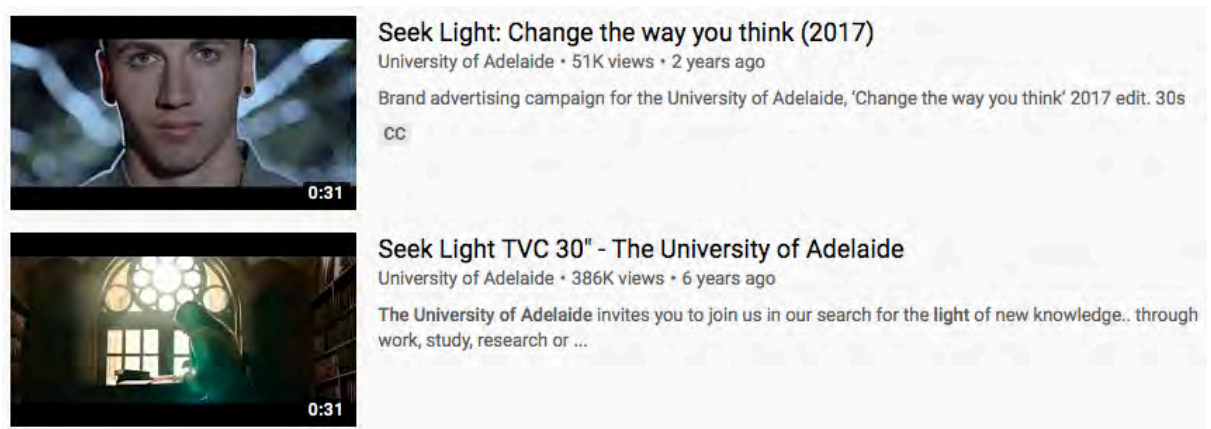


Figure 6. 8: UofA's 30-second films on its YouTube channel

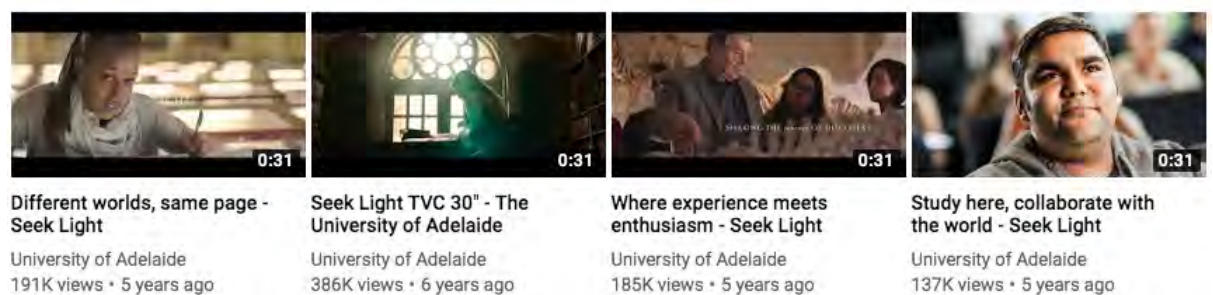


Figure 6. 9: UofA's range of 30-second films on its YouTube channel

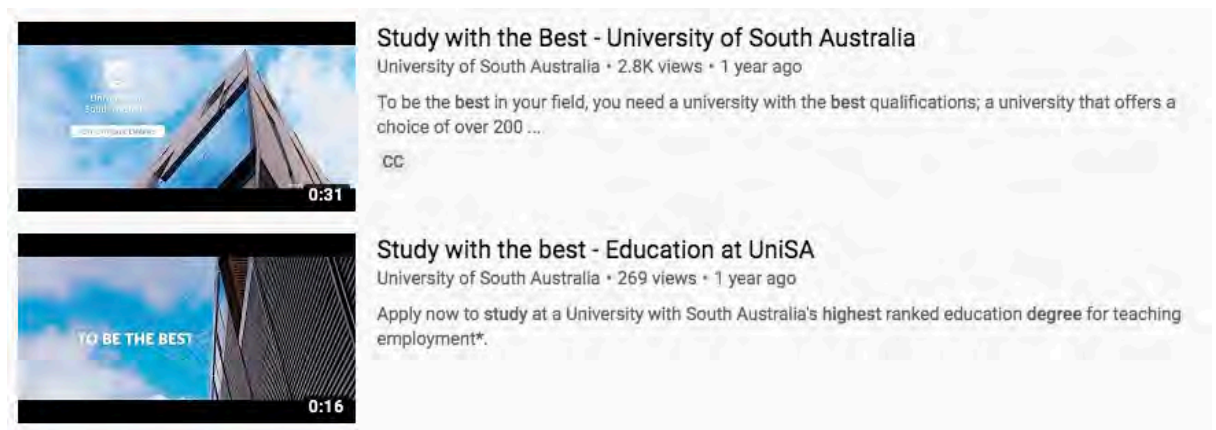


Figure 6. 10: UniSA standard 30-second film and adapted 15-second films on its YouTube channel

What is apparent then is that each university's YouTube channel has provided faculty-specific films, exemplified in figures 6.11, 6.12 and 6.13. These films present information on specific study programs available at each university. Because these films are not published through commercial advertising channels, they are only accessed by those who specifically log on to these YouTube channels. For those who take this step, there is information that is more specific to faculties and their programs than could be presented in a generic film. It is important to make the point, however, that these are essentially grabs. They are 15 seconds in duration and are entirely focused on the faculty and its programs. They are entirely ideational with little attention to interpersonal meaning.



Professions - 360
University of Adelaide
88 views • 2 years ago



Law - 360
University of Adelaide
349 views • 2 years ago



Music - 360
University of Adelaide
803 views • 2 years ago



ECMS - 360
University of Adelaide
118 views • 2 years ago

Figure 6. 11: UofA faculty specific films



Flinders VR - Science
Flinders University
372 views • 1 year ago



Flinders VR - Psychology
Flinders University
314 views • 1 year ago



Flinders VR - Nursing & Midwifery
Flinders University
1.1K views • 1 year ago



Flinders VR - Law
Flinders University
383 views • 1 year ago



Flinders VR - Education
Flinders University
602 views • 1 year ago



Flinders VR - Engineering
Flinders University
506 views • 1 year ago



Flinders VR - Flinders Living
Flinders University
1.7K views • 1 year ago



Flinders VR - Health Science
Flinders University
374 views • 1 year ago

Figure 6. 12: Flinders faculty specific films

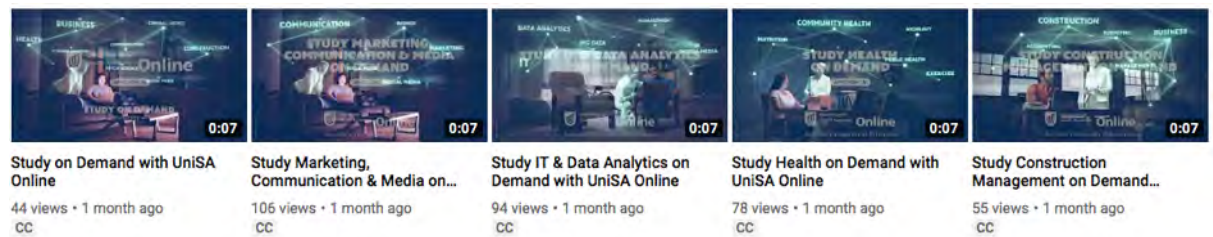


Figure 6.13: UniSA faculty specific films

6.1.2.5 The viewer

One of the most important steps in planning a university campaign program is to consider the target audience. During the study period for this research project it appeared that differing approaches were taken by each university in considering their target audience. For UofA, it was preparing the second chapter of the film *Seek Light*. A focus group discussion and a regular brand tracking survey were conducted, involving selected samples of prospective students, alumni and stakeholders. UniSA was about to launch an advertising campaign after a 6-year hiatus from the previous campaign program. As a part of the process, UniSA commissioned a marketing research agency based in its Business School, to undertake their market research. Flinders invited prospective students, alumni and stakeholders to participate in a survey to gather perceptions about the its film. In addition, the three universities also conducted focus group with current students and key influencers to gain more specific information. These evaluations were used to develop a set of posters and a series of films for their upcoming campaigns. Accordingly, UofA produced *Seek Light 2* after the first *Seek Light*; UniSA produced a specific UniSA college video after *Study with the Best*, and Flinders planned to revise wordings in their future films.

The target audiences for the brand campaigns are South Australian school leavers, parents, and other stakeholders such as industry partners who may invest in university research. These groups potentially bring economic benefits by paying tuition fees or contributing towards research funding. This is the essential 'sell' of the entire exercise. The universities are in competition with each other for both undergraduate and postgraduate students and they enter the student marketplace promoting their programs and products. There are some programs which are specific to one or other of the three universities, although in recent years these specialisations have become rarer. For example, only in the past decade has Flinders trained medical doctors. Historically, UofA was the only location for this program. At the time of writing both UniSA and UofA have begun to promote their intention to train speech pathologists, a degree previously only offered at Flinders. In a real sense the competition is

becoming keener, more especially as the Commonwealth Government continues to withdraw public funding from universities.

Table 6.4 shows the number of South Australians aged 18, 19, and 20 between 2016 and 2018. The branding products are primarily targeted at this key age group as potential undergraduates. Of course, these are total numbers at particular age levels and there is no guarantee that all members of a group will pursue higher education in university. In fact, there is a possibility that only a small percentage of the total number will enrol in university programs.

Table 6. 4: The number of South Australians aged 18, 19 and 20 between 2016 and 2018.

Age	18	19	20	Total
Years				
2016	21,037	21,813	22,629	65,479
2017	21,302	21,786	22,264	65,352
2018	21,246	22,004	22,258	65,508

The marketing and communication team at each university prepares the campaign plans with this target demographic in mind. They are responsible for producing promotional materials to relay the university identities and campaign messages that are compelling, attractive and impactful. More importantly, the materials need to address the campaign programs' twofold purposes: branding and student recruitment.

The target markets, therefore, are the receivers of the messages from the universities, who may see the poster on a passing bus or watch the film presented in an advertisement at a cinema. These marketing products are accessible in public spaces. While there is no precise data about the number of views, it is understood that the distribution budgets were greater for the posters than the films; placing posters in public places is much less expensive than broadcasting films through paid publishing channels. Yet the posters are not expected to be presented as the primary marketing product. They appear in bus shelters or on billboards, but how much attention is actually given by viewers can only be guessed at. Similarly, the films may be skippable advertisements in television programming. The posters and films are in the marketplace during specific months of the year to target the appropriate demographic, but the degree of contact with these groups is not known or guaranteed.

The study has worked with the understanding that the semiotic modes deployed in the posters and films are individually and collaboratively meaning making resources.

And working within an SFL framework, the study has operated from the vantage point that each mode has the potential to make meaning metafunctionally, that is ideationally, interpersonally and textually. The strongest affective engagement in university posters and films is via the use of human participants and the use of music. The marketing teams from all three universities suggest that recruiting real students and staff is one of the ways they create authenticity in their posters and films. According to Kress and Van Leeuwen (1996, 2006), among the 'grammatical' elements that realise interpersonal meanings in images, gaze is particularly important and has a function similar to that it has in a language. A direct gaze asks or suggest to the viewer to act. This is comparable to Halliday's (1985) concept of demand, which is realised in imperative mood. An indirect gaze, on the other hand, positions the viewers as an onlooker, uninvolved in the represented action in the image; in Halliday's term, this means offer, which is realised as an interrogative or declarative.

Both UofA's and Flinders' posters use human participants. Only one of UofA posters, PA2, employs a direct gaze. Here, the female participant gazes directly at the viewer. In the films, direct gaze is used in more neutral facial expressions to complement the message in the spoken voiceover. A direct gaze in one Flinders' poster is displayed in unusual way, an image of a female participant's face upside down. This unusual image succeeds in creating appeal as well as conforming to the university's campaign program. When non-human participant images are used, such as in UniSA's posters, affective involvement is minimal.

In posing questions about the effectiveness of these marketing campaigns it becomes a matter of taking a reading position that is non-compliant. In this way critical questions may be asked of the products. For example, in regard to the quality of the institution, UofA foregrounds its reputation in the use of taglines, its images of sandstone buildings, the classic university crest as a logo, and a classical music score. Are these appealing or of interest to the target demographic of school leavers? Do they potentially over-emphasise the tradition, the established reputation, and the grandeur of the sandstone university?

For Flinders, the Go Beyond campaign is their first advertising program and it entered the market with the intention of gaining brand recognition. It uses relatively non-standard descriptors such as creative intelligence, and unconventional wisdom. Is it wise to take a non-standard position at the outset? This is the first campaign, a step to gain recognition. Does the campaign resonate with a potential university student? Does s/he readily identify with quirkiness presented in the marketing products?

In thinking critically about the UniSA campaign, it may have an issue in presenting its position as a higher education institution of academic quality. Its use of language in the posters and the film, is concrete and grounded in practical reality. The musical score is raw in line with its character as a youthful institution. Does the institution present itself with the essential qualities and pedigree, with the gravitas of a university?

These questions are not real; they are not actual questions from actual potential students. However, questions like these do circulate amongst potential students. Reputation may be important to some, a sense of adventure to others, a clear link between a degree and a job to others. The viewer is unknown, a potential only. The marketing products analysed in the study aim to present a brand to this unknown potential. Whether they succeed is an important question for a different study.

In summary, the overarching goal behind the production of the posters and films is to present to the public a philosophy, history, ideals, and identities encapsulated in the one representative brand. The study has considered the full array of semiotic resources which are at the disposal of the creative teams in their attempts to achieve this aim. The challenge for them is to draw on the semiotic modes and to present an identity which can be understood, accepted and positively evaluated within the timeframe of a 30 or 60 second film and/or a poster in a bus shelter. The challenge for the study has been to describe, analyse and interpret how the semiotic modes have been utilised in this quest to present an institutional brand.

Based on the evidence and the interpretation of meanings from the analysis, it is possible to attach to each institution a small number of essential identifying terms, as in Table 6.5:

Table 6. 5: Key terms attributed to each university

University	Key terms	Links in university brand posters and films
UofA	Traditional; reputable; research-based	Classical music; traditional style typography; sandstone buildings; magnification of university logo; interrogative sentences in narration
Flinders	Progressive; world class; internationally-recognised	Pop-jazz music; modern typography; glass-walled buildings; contrasting colour combination; the use of lexis <i>global</i>
UniSA	Young; vocational; career-oriented	Indie-rock music; modern typography; dynamic speed video; faculty specific advertisements; highlight of graduate career information

These terms in some ways define the institution and are labels which the marketing team wish to promote as identifiers of the institution. They appear as motifs across the marketing campaigns and help shape the institutional brand.

6.1.3 Comment on the use of the analytical tools

6.1.3.1 General capabilities of the tools

This study used Baldry and Thibault's MT and O'Halloran et al's. MMA in tandem. These were tools expressly developed for the analysis of multimodal texts. As indicated in the study it was useful and necessary to supplement these tools with understandings about additional semiotic modes from more recent studies. MT and MMA are designed to understand the meaning making process at the most delicate level, namely the grammatical elements. These grammatical elements are realisation of meaning making system in both static and dynamic multimodal texts. Most of the grammatical elements from the composing modes are addressed in each of the tools, and so further study could focus on filling the gaps discussed here. Table 6.6 is reproduced from Chapter 3 to detail the tools used in the study:

Table 6. 6: Analytical tools to examine static and dynamic texts in the study.

Analytic tool	For static analysis	multimodal data	For dynamic analysis
Multimodal Transcription and Text Analysis (MT) (Baldry and Thibault, 2006)	Cluster Analysis (CA)		Film-text Transcription Method (FT)
Multimodal Analysis® software package (MMA) (O'Halloran et. al., 2013)	Multimodal Analysis software (MMAI)	Image	Multimodal Analysis Video (MMAV)

For the analysis of static texts, CA and MMAI emphasise the composition of the modes of written language and static typography in a two-dimensional space. To do so, both tools engage in the analysis by means of clustering. CA presumes that meaning is contributed by the combination of verbal and visual resources in different regions of a page-based text. A similar approach is adopted in MMAI. As discussed in Chapter 4, a problem arises because the clustering of the regions for written language and static typography overlap. This issue came to light in the study, but has not been thoroughly resolved, and is a topic worthy of further investigation.

A significant gap was found within the tools in relation to colour, sound and typography. For example, while colour is not an independent mode, its role in meaning making has been recognised as a part of image, for example in Kress and

Van Leeuwen, 1996, 2006. In the tools, colour is included as a grammatical element in image, namely as a part of visual image analysis in FT and as a part of the compositional metafunction in static image in MMAI. While colour is recognised as having possible affordance in construing ideational, interpersonal and textual meanings (Kress & Van Leeuwen, 2002; and Van Leeuwen, 2011), this is not well addressed in either tool. Given the obvious importance of colour in the marketing products analysed, it is a topic worthy of further research. Additionally, in relation to colour, the tools do not include it as a 'grammatical' element for typography. Typography is essentially a visual representation of written language that can draw meaning from colour, among other elements (Van Leeuwen, 2006). Therefore, it is feasible to attribute colour as a grammatical element for typography, either in its static or kinetic form. Finally, while MMAI and MMAV account for the analytical system for static typography, kinetic typography needs to be considered as an addition to the analytical tools.

In terms of sound, in Chapter 2 the point was made that sound has yet to attain recognition as a mode in the way written language and image have (Van Leeuwen, 1999, p. 192). In the tools, the phonological elements for sound are spread, whereby it is found as a part of spoken language and also general sound elements such as music. It is hoped that future developments find a clear distinction between speech, music and sound and their alignment to the corresponding 'phonological' elements into three different metafunctions.

The relationship between modes is addressed in the tools, yet both describe the relationship in different ways. MT hints at the relationship in a principle called the Resource Integration Principle. Here, multimodal texts are recognised as a composite, namely a site where a combination of resources produces unified meaning. However, there is no explicit framework to show this relationship in the multimodal texts. MMA, on the other hand, is equipped with a system called State Machine to show the relationship between modes in multimodal texts. This system does not offer a fixed guideline for drawing meanings for the combination of modes. Rather, it is for the analyst to modify the analysis by manipulating the relationship of modes to suit the purpose. Further study into the nature of intermodality and how particular semiotic modes align naturally with others in the synthesis of meaning making will be a useful development.

A particular challenge evident from this study is the relatively limited understanding, as yet, about systems for understanding sound and music. The description of music has been elaborated upon in, for example, Van Leeuwen (1999) and Machin (2010).

However, both require a background in understanding music, and an analytic framework for those interested but without expertise will be a welcome addition.

6.1.3.2 Alignment of modes and grammatical elements

One of the challenging issues in the study has been to separate the different modes from their ensembles in posters and films, and in some sense it is an artifice to pull apart these texts into their individual contributing modes. In their environment, meaning creation is mostly achieved by a combination of more than one mode and the possibilities for drawing meanings for two metafunctions from similar realisational categories are shown in the maps provided in Chapter 3. In the maps, the modes, the metafunctions, the realisational categories and the grammatical elements are not always clearly aligned. For established modes such as language, static and moving image, the alignment is clear and manageable. For more dependent modes, such as colour and sound, and the recently emerging mode of typography, however, the grammatical alignment is different from that of other modes. These complications and variations present challenges for further study.

6.1.3.3 The operation and presentation of the data analysis

MT and MMA have been extremely useful in dealing with a range of semiotic resources in either static or dynamic multimodal texts in one integrated platform. However, in these formats, the data analysis is still raw.

The presentation allows for the observation of the roles of each mode and the possible/predicted relations across modes. The outcome from each tool, however, is not the final answer to the objective of multimodal analysis. They are limited without further interpretation. While these tools have proved useful in identifying, separating, organising and annotating complex multimodal data in this study, a limited amount of guidance is provided to decipher and interpret the analysis more comprehensively. It is important to note that, aside from the technical data analysis, the interpretation of the meaning making potential within the contexts in which they function remains open and subjective. In this study, for example, the point of view adopted in relation to the cultural context of university marketing, and the specific context of the three universities in South Australia are both clearly open to interpretation and impact on the interpretation of the technical analyses. This is a challenge for all semiotic analysts working to understand how texts make meaning. The relationship of the analyst to her/his context is an important matter in every project. If, however, the

research project itself is constructed using SFL principles about the relationship between the text and the context, then the problem of subjectivity is addressed to some degree. As Halliday and Matthiessen (2006) have noted, specifically presented analysis of the realisational relationship between text (the artefacts in this study) and context (cultural and situational) can be used to make apparent how this relationship has been constructed and, therefore, is to be interpreted, by both speaker/writer and listener/reader/viewer. As a result, hidden subjectivity becomes explicit and overt intersubjectivity.

Whilst the decision to select and use a particular transcription tool is in the hands of the analyst, the suggestion is made that it should be based on a number of considerations. The following questions are proposed for considering the selection of transcription tools for multimodal research:

1. What are the types of multimodal data used in the study?
2. What are the objectives of the study?
3. What theoretical bases are used to inform the study?
4. What are the analysts' background knowledge and skills in using transcription tools and in transcribing multimodal data?

6.2 Conclusion

6.2.1 Concluding remarks

This study has proposed that university brand advertising materials differ from advertising for other tangible products due to the specific components within a university brand. The university logos as permanent identifiers and the more temporary campaign slogans, slogans as they have been labelled, are identifying elements that provide the most obvious indication that the posters and films function as university marketing products. Specifically, in these marketing products, both the logos and the slogans play an important part in identifying each and in creating brand distinctiveness. The logo is a permanent university identity symbol evident in all of the products. Elements from the logo are noted in the specific use of colour and typography in the posters and films. The more ephemeral vision and mission of the university is presented in the slogan, which aims to encapsulate in as few words as possible its essence within a particular timeframe, that is the leadership period of one Vice-Chancellor. The slogan presents the identity of the university at the current moment and in this campaign only. It is expressed prominently in written language and is also presented in speech in the films. To an important degree each marketing campaign is built around the specific slogan and all of the semiotic modes used in the posters and films aim to converge in and enhance its inherent meaning. The logo and

slogo are the encapsulation of the university brand identity at a moment in time and the anchor for all of the meaning making efforts within all of the semiotic modes.

From a multimodal perspective then it is of interest to consider the relative importance of the contributing semiotic modes to the brand identity of the institution. The posters comprise a small set of modes and the films an expanded set, and whilst they all add to the overall meanings to some degree, some are more central than others. The logo is a visual image which is a key identity marker for the institution. It is accompanied by the written language which names the institution. Together these images and written words are the core elements which construe identity, without them it may be possible to see a poster or watch a short film and be unclear as to the particular institution. The written language on the posters and the spoken language in the films offer the essential ideational meanings intended. Colour is also important, especially where it is repeated across the products, as in the case of UniSA. Its colour is blue and helps to identify the university. Sound also plays a part. The posters are silent, but silence in the films would be very incongruent. Each university attended to the musical score in its film, none more so than UofA with its classical genre. However, without visual images and written language, it is questionable if the musical score would identify an institution.

While the posters and films are both types of multimodal texts, they differ in their properties as static and dynamic multimodal texts. As a static text, the poster materialises its semiotic resources in a static medium where its meanings are perceived visually. The ideational and textual metafunctions are foregrounded in the posters. The textual organisation to enable the ideational content is the critical focus, and the modes of written language, image, typography as well as colour which attaches to these are the important resources. The semiotic resources in film, on the other hand, are materialised in a dynamic medium, with a digital format. The potential offered through spoken language is to create engagement with the viewer, and in this way, there is a foregrounding of interpersonal meaning in films as they unfold in time and space.

The analyses reveal consistency across a number of different meaning making resources that create recognisable motifs within the products. These motifs help to create the distinctiveness of each university's identity. As noted, we are dealing with an ensemble of semiotic modes. For the purpose of modelling and analysis the individual modes have been identified and are analysed separately. The study is an attempt to clarify the interrelation of the concepts of materiality, medium and affordance in understanding a mode and its potential to make meaning. Different mediums allow for different materiality and different materiality offers different

meaning affordance. The posters and films create meanings via different mediums, they materialise their meanings in these mediums using different combinations of semiotic modes, and hence, they afford meaning differently.

The essential nature of multimodality and multimodal texts is that the contributing modes work together in synergy (Royce, 1998) to shape 'multiplied meanings' (Lemke, 1998). There is enough evidence to support Jewitt (2017) that modes are fluid and develop over time based on culture and situation. Here it is suggested that the materiality of modes in different mediums may be responsible for their fluidity. It has already been established that language, based on its materiality, is readily separable into the two distinct modes of written and spoken language. Similarly, images are understandable in their distinct forms based on the medium used in the presentations of static and moving images. The different medium of presentation also opens possibilities for a visual resource such as typography to develop into the two distinct modes of static and kinetic typography.

This study was framed with the intention of identifying and analysing the meaning making potential of the contributing semiotic modes, both separately and as they combined intermodally. While this is possible for semiotic modes which operated independently, it is challenging when dealing with more dependent systems of meaning such as sound and colour. In regard to colour, the study concurs that colour is dependent on image and typography to make meaning. However, this is not to say that colour and sound are less important in the overall meaning making process. As noted, the identities of both UniSA and Flinders are strongly tied to different colours. The music score in the UofA films is an important complementary element in its brand identity. These conclusions about the role of sound and colour are relevant in the context of ongoing semiotic studies, and are discussed below in relation to the limitations of the available tools for analysis currently available.

The study concludes that university brand artefacts are carefully, and to an undetermined extent, consciously planned to present a particular set of meanings intended by the university. Marketing teams plan these resources on the basis of current university policy and direction, and shape them into aesthetic products, posters and films for public viewing. As noted, understanding from multimodal studies, perhaps especially the field as it has developed from SFL principles, is not used in the marketing process. What this means is that the analysis of the marketing products from SFL vantage point has the potential to bring to the conscious level exactly how the posters and films produced might, in a probabilistic sense, achieve their aims. The analysis also has the potential to make apparent how and perhaps why, at least from a multimodal perspective, the meaning potential is not fully

realised, or how, in fact meanings are made in one mode and do not align with meanings made in another. It is perhaps not likely that the marketing teams will act on feedback provided by this study, yet such feedback is being provided on the basis of its evidential strength. This is especially true in a domain where subjective evaluations dominate. To offer objective evidence as to why a marketing product does or does not work successfully is held to be important.

Essentially the selection and use of particular grammatical elements may not work as expected, that is the intended meaning may be interpreted as intended by the audience. For groups differentiated by age, gender, culture, socio-economic background, and/or educational attainment, the selection of images, colour alongside words and music will produce different readings, responses and interpretations of these intended meanings.

The domain of university marketing is ultimately a specific sub-field of advertising, in which the universities work to create and maintain a brand identity that is appealing to potential students in an ongoing way. The budgets for the campaigns of each of the three universities are relatively small compared to the wider commercial world. Nevertheless, they are important, and every effort is made to ensure they succeed. The marketing of the universities plays an important part in securing their future, particularly as government funding is unlikely to revert to the amounts available in the previous century. Universities are increasingly cast as institutions operating in a commercial world and it is through their marketing efforts that they generate interest, status and ultimately the income from students to guarantee their survival.

6.2.2 Limitations and implications for further study

The study has used SFL-based theories and methodologies to investigate the ways in which university marketing products aim to make intended meanings to a potential audience. In particular it used two analytic tools which have been developed specifically to describe and analyse multimodal texts such as the posters and films in this study. These tools have both capabilities and limitations in dealing with these multimodal data. They provide a platform, both in a manual and computerised format, to organize the massive amount of meaning making resources within the different modes in each text. Based in SFL, both tools support the notion of analysing meaning making across different semiotic modes. Further comment on these tools is made below.

The development of understanding and analysis of semiotic systems beyond language has been an increasingly important aspect of SFL, particularly since the millennium. Seminal work in the field took place the last decade of the 20th Century, but the field of multimodality has mushroomed in the new century, with particular attention given by SFL researchers and scholars. The development of the analytic resources deployed in the study have given impetus to this work. They have ushered in the important understanding that texts are increasingly multimodal in contemporary global society, and as such they make meaning through a range of semiotic modes. This is evident in the poster analysis, and the complexity is even more apparent in the film analysis.

Djonov and Van Leeuwen (2013) have suggested that analytical software itself has not been a topic for investigation in multimodal studies. This means that there is an opportunity to examine the analytical tools and conduct further multimodal analysis research to gain a better understanding of them. As noted, the tools used in the study are now aging and what was cutting edge in 2006 is likely to be well past a 'use by' date in 2020. As yet there does not appear to anything more current than O'Halloran et al's (2013) MMA. This would appear to create a space for analytic tools which address the growing array of semiotic modes used in meaning making.

In terms of content, the study explored university branding products, a new field, at least from a perspective of multimodality. Recently, there has been interest in this area where the narratives of individuals have been foregrounded, for example the story of Deng Thiak Adut which features in a University of Western Sydney marketing film, and the story of a letter from mother to her daughter in a University of New England film. Within marketing, it is of interest to understand the impact of such interpersonally loaded advertising products on student recruitment and university brand image in general. From a multimodal perspective these narratives further exploit the potential of the interpersonal metafunction in marketing.

Research into university brand artefacts remains open in regard to other types of university-related documents such as websites, university pop-up advertisements in websites, radio advertisements, university branding in social media, flyers, brochures, and merchandising. Future studies in multimodal research into university marketing might involve a broader scope either nationally or internationally. The study holds to the view that evidence-based evaluation has the potential to offer important feedback to tertiary institutions as they aim for brand identity and distinctiveness in the marketplace. The study also suggests that the tools of analysis used to develop this evidence base have been useful but not sufficient. The final

section offers comment on the tools used with a view to the need for future work and development.

6.2.3 Postscript

As this study reached its final stage, two major changes were observed in the landscape of university branding in South Australia. First, a merger plan between the University of Adelaide and the University of South Australia has been seriously discussed. Second, as the universities in South Australia entered new intake periods, new branding artefacts were released to attract students, and, for UofA, to mark a new campaign period.

A merger plan between The University of Adelaide and the University of South Australia has been discussed in the past and re-emerged in 2018. The discussion was precipitated by changes in the higher education setting in Australia, the emergence of new university models, the complementarity of both universities and the potential for a merger in the market place. Higher education in Australia and around the world is undergoing significant change in terms of its growth, internationalisation, the need to be more economically-driven and developments in technology. This study has significance for the merger plan in relation to responding to the potential challenges and risks for a new university, especially in terms of branding such a phoenix institution. One of the noted challenges in the merger plan was expressed as follows:

UofA and UniSA both have distinctive strategies, focus areas, and identities and cultures. UofA has a long history of over 140 years, with a recognised brand, traditions and a reputation as a research-intensive university. UniSA has a distinct identity as a young university, with a recognised brand, and a focus on educational excellence and industry engagement. While a new institution would draw on the best of both universities, there could be a loss of identity, traditions and culture. The impact of this on the universities' staff, alumni communities and other key stakeholders would need to be carefully considered in any decision to merge and steps taken to address this challenge.

(Creation of a new university through merger. Discussion paper: The University of Adelaide and University of South Australia, 2018, p. 16).

Commentary such as this points directly to the potential of multimodal understanding of branding in the tertiary sector. Further analyses of the two brands would offer useful insights into the potential branding of the new institution, including unifying the brands and the campaign program for hybrid or mutual branding. The major challenge in the branding may be in finding representative branding elements for the new institution. This may include a unified logo, as well as other elements that are

to become a part of the new institution, including the branding images, the wordings, the sound, and the colour adopted to construe the new institution.

Meanwhile, the three universities continue their marketing activities by releasing new posters and films. These products have been released in time for the new student intake periods. The University of Adelaide appointed a new Vice-Chancellor in 2018. Accordingly, a new strategic plan entitled Future Making was published in March 2019. The strategic plan contains five pillars to excellence to define the university's direction towards its upcoming 150th anniversary. The theme of the strategic plan is 'A 21st century university for Adelaide'. Following this change, the marketing team produced two films, namely 'A University for Adelaide', published in June 2019 and 'Here and Now', published in August 2019, both of which are 60-second films. These films do not carry the Seek Light slogo, nor any other slogo to indicate the new campaign program.

'A University for Adelaide' presents written language in white, san serif typography. The tall and wide fonts in the typography display give a bold presentation of the following message:

A destination, within a destination. Where talented people come together. For culture. For learning. For research. For friendship. For thought leadership. To shape the future. For themselves. For Industry. For community. Open all hours, to all people. Connected to the world. Through our partnerships, alumni and students abroad. With a history of excellence. And a bright future. The University of Adelaide.

Seek Light has been consigned to history, an ephemeral trope accepted as useful for a particular period, but now past its use-by date.

In the same period, Flinders has also launched two new films, 'What will you explore?' published in July 2018 and 'Future Ready', published in August 2019. Both retain Flinders' brand colour combination of black-and-white image with yellow typography. While the first video uses a voiceover and written typography, the second video relies on the written typography in synchronised movement with the music. 'What will you explore?' engages with the viewer as you. The philosophy behind the tagline remains in line with Matthew Flinders' spirit of exploration, similar to the Go Beyond slogo.

UniSA's most recent advertising film is captioned with the theme 'Unstoppable'. The 30-second film, similar to its predecessor, features an imperative mood choice 'Start

your unstoppable career'. 'Unstoppable' features both spoken language with a female voiceover and written language. The same, white bold, wide typography for the written language is retained. The music score is similar to Study with the Best, using a fast-paced rhythm. The distinguishing feature of this film is the use of contrasting colours such as bright red and green against the predominating blue.

New posters have also been displayed around the city. The following examples were taken from bus shelters around Adelaide CBD in September 2019.



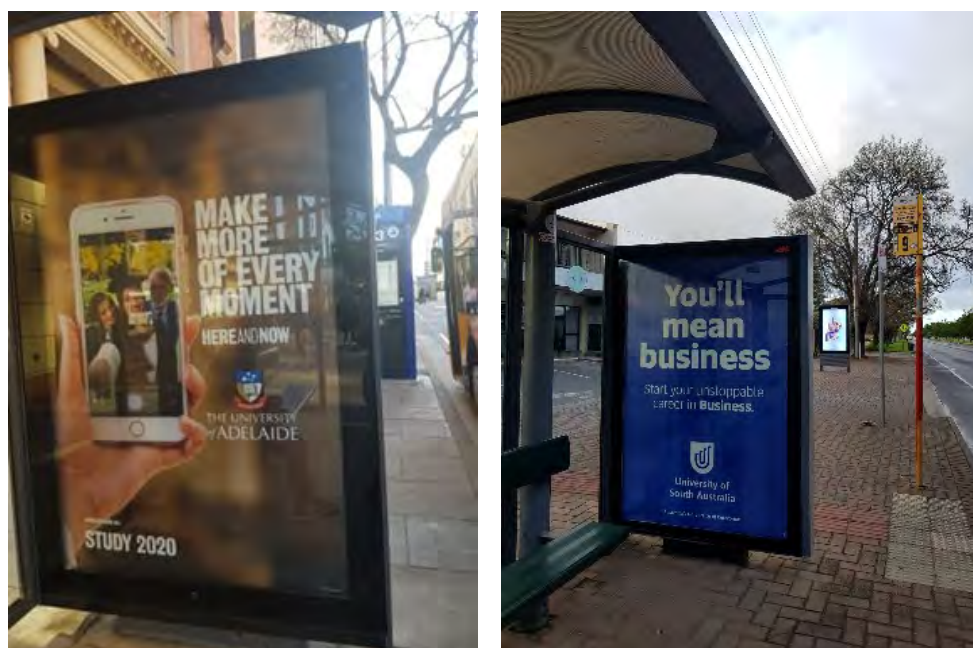


Figure 6. 14: Current posters, Adelaide CBD, September 2019.

These most recently launched marketing products indicate that Flinders and UniSA are continuing to work with their established brand and present consistent characteristics with their predecessors. This consistency may be related to the fact that they have been developed within an ongoing marketing campaign period. In contrast, UofA's latest brand film, presents a clear departure from the past. There has been a change in leadership and a new Strategic Plan, hence the revamping of the brand campaign.

The postscript points to the ongoing efforts of the three universities in South Australia, efforts which are no doubt replicated across Australia as well as in international contexts, to market themselves as places where potential students will find a match with their personal needs, interests and ambitions. The institutional effort is to create a brand which is distinctive in the higher education marketplace, a brand which is attractive to potential 'clients'. The brand is made public through the marketing products which have been the focus of this study, and the effort in the study has been to look more closely at how this process of branding takes place. This was the rationale for bringing together two unlikely fields in a single study, the domains of marketing and of multimodal semiotics. To engage in multimodal analysis and interpretation of text, the theoretical basis of the specific multimodal approach demands an understanding of the contexts in which texts are produced. This has been

an interesting aspect of the study and the basis for the argument that a multimodal analytic approach to their marketing products can be of benefit to university marketing teams. From the vantage point of multimodal semiotics the study identifies a means for university marketers to develop a conscious understanding of the ways in which their posters and films are composed and created and how they work as ensembles of semiotic modes.

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Appendices

Appendix 1: University posters

The University of Adelaide

PA1



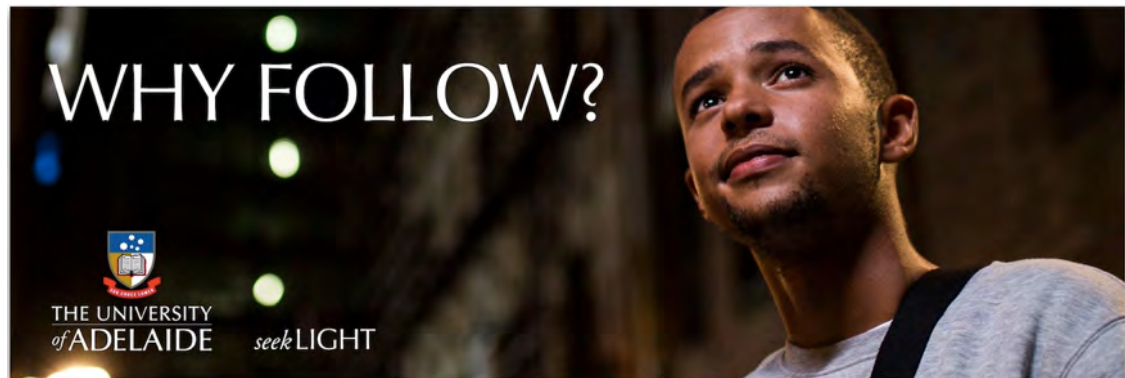
PA2



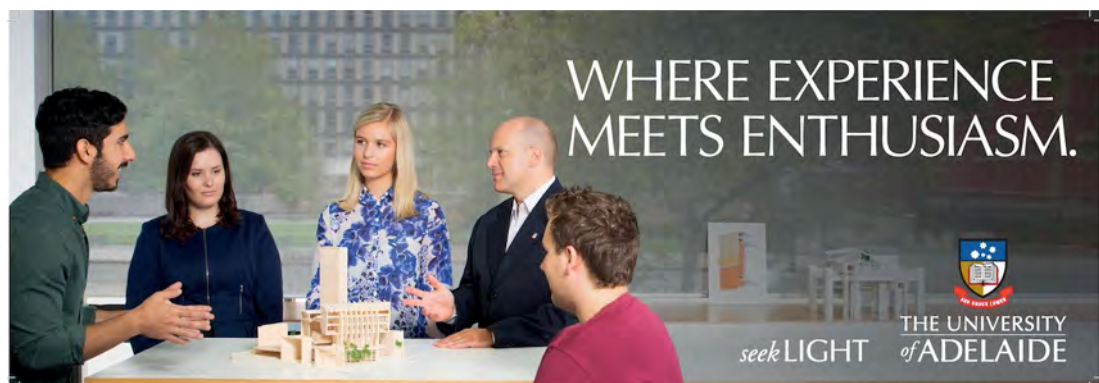
PA3



PA4



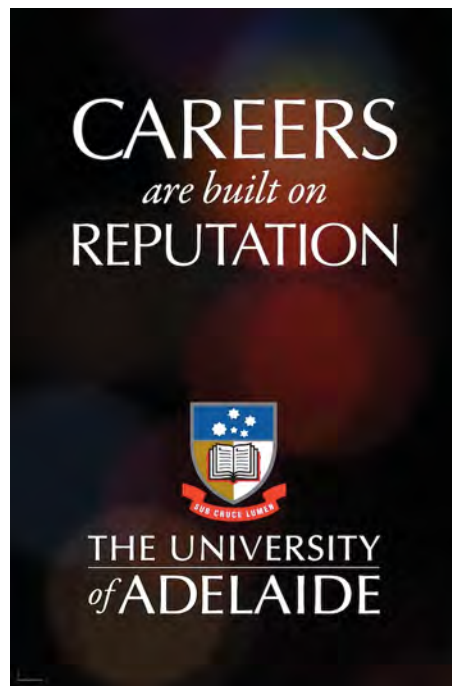
PA5



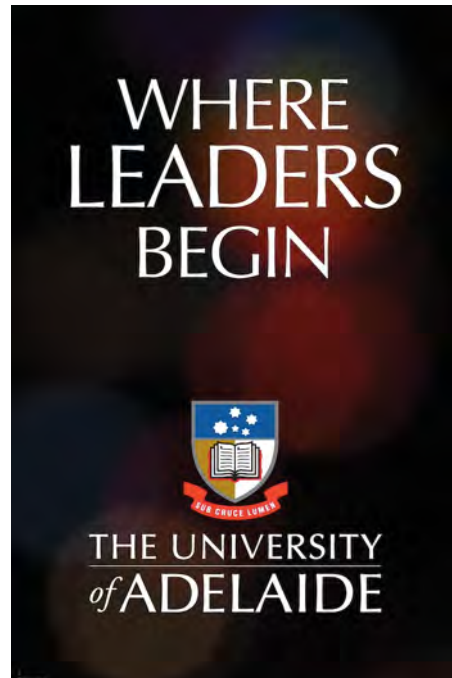
PA6



PA7



PA8



PF 1



PF 2



PF 3



PF 4



PF 5



PF 6



University of South Australia

PSA1



PSA2



PSA3



**STUDY
WITH
THE
BEST.**

SA's No.1 for **Psychology**
research in ERA 2015.*



University of
South Australia

On Campus. Online.

*The only university in SA to have all of its assessed Psychology research rated above World Standard, Excellence in Research Australia 2015.

PSA4



**STUDY
WITH
THE
BEST.**

No.1 in SA for graduate
employment in **I.T.**



University of
South Australia

On Campus. Online.

*Q15th Graduate Destinations Survey 2014, 2015 Full-time Employment Indicator and Graduate Outcomes Survey 2016.

PSA5



**STUDY
WITH
THE
BEST.**

**SA's No.1 Business School
for graduate careers:**



**University of
South Australia**

On Campus. Online.

*QILT: Graduate Destinations Survey 2014-2018 Full-time Employment
Indicator and Graduate Outcomes Survey 2016.

PSA6



**STUDY
WITH
THE
BEST.**

**SA's No.1 University
for graduate careers:**



**University of
South Australia**

On Campus. Online.

*QILT: Australian Graduate Survey - Graduate Destinations 2014 to 2016
Full-time Employment Indicator.

Appendix 2: Links to the Youtube videos

Films in the data of the study:

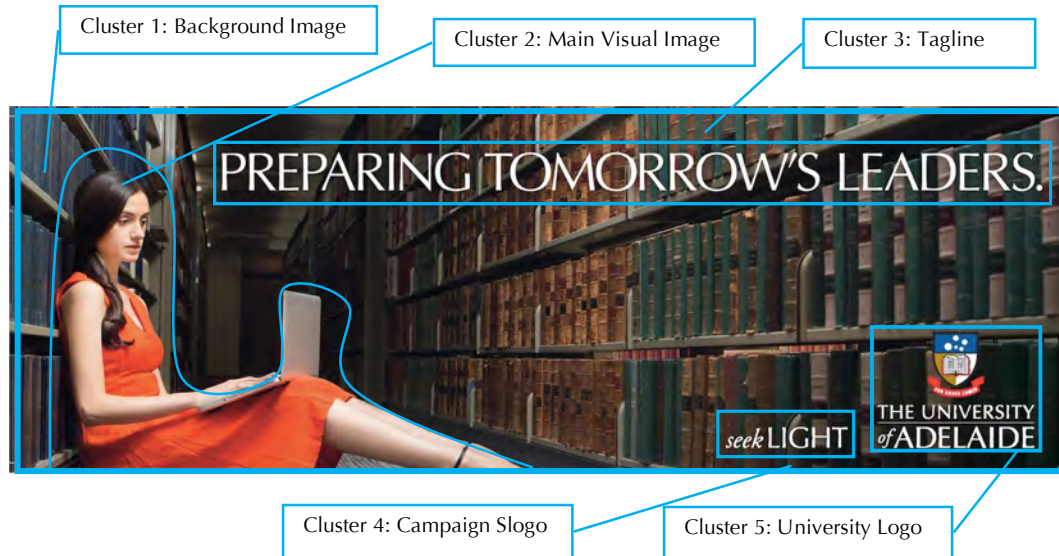
1. *The University of Adelaide* - Seek Light 1
<https://www.youtube.com/watch?v=TadTb5iuSDg>
2. *The University of Adelaide* - Seek Light 2
<https://www.youtube.com/watch?v=h11o9Hsi5gE>
3. *Flinders University* - Go Beyond
<https://www.youtube.com/watch?v=wK39U4Vatpw>
4. *University of South Australia* - Study with The Best
<https://www.youtube.com/watch?v=dFSsEt6S-0g>

The current films:

1. *The University of Adelaide* - A University for Adelaide
<https://www.youtube.com/watch?v=juEEEx0Pa03Q>
2. *The University of Adelaide* - Here and Now
<https://www.youtube.com/watch?v=O8s5GzawQ8o>
3. *Flinders University* - What will you explore
<https://www.youtube.com/watch?v=vJ501tG8mAo>
4. *Flinders University* - Future Ready
<https://www.youtube.com/watch?v=EVmNJyn6Kis>
5. *University of South Australia* - Unstoppable
<https://www.youtube.com/watch?v=CxdV7bXFr0Q>

Appendix 3: Cluster analysis of the posters

The University of Adelaide – PA1



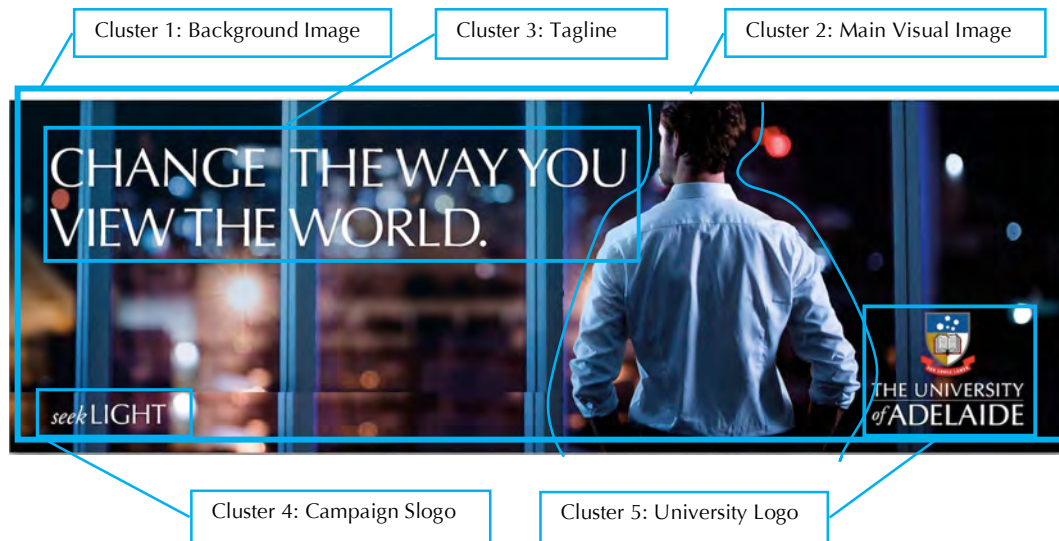
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: An aisle in library/rows of bookshelves/books with classic binding Viewing Position: Horizontal, Eye level, Descending perspective Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: a Female Caucasian model in a red dress, sleek hairdo, a laptop on her lap Viewing Position: horizontal, Eye level, medium shot Ellipsis: None Vectors: Model's arm and the laptop Spatial Disposition: Towards the left of the poster Cluster Size: About 30% of the poster
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: PREPARING TOMORROW'S LEADER Font: Serif, Uppercase Regular in white, Tight space Spatial Disposition: Top of the poster, one line, left to right Punctuation: Full stop
Cluster 4: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: seek LIGHT Font: Left to right, Tight space: Font Design: Serif, Style: Lowercase Italic (seek) and Uppercase Regular (LIGHT) in white. Spatial Disposition: Bottom right of the poster, left of the University Logo Punctuation: None Cluster Size: Smaller than University Logo
Cluster 5: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Bottom right of the poster, Right of the Campaign Logo Cluster Size: Small

The University of Adelaide – PA2



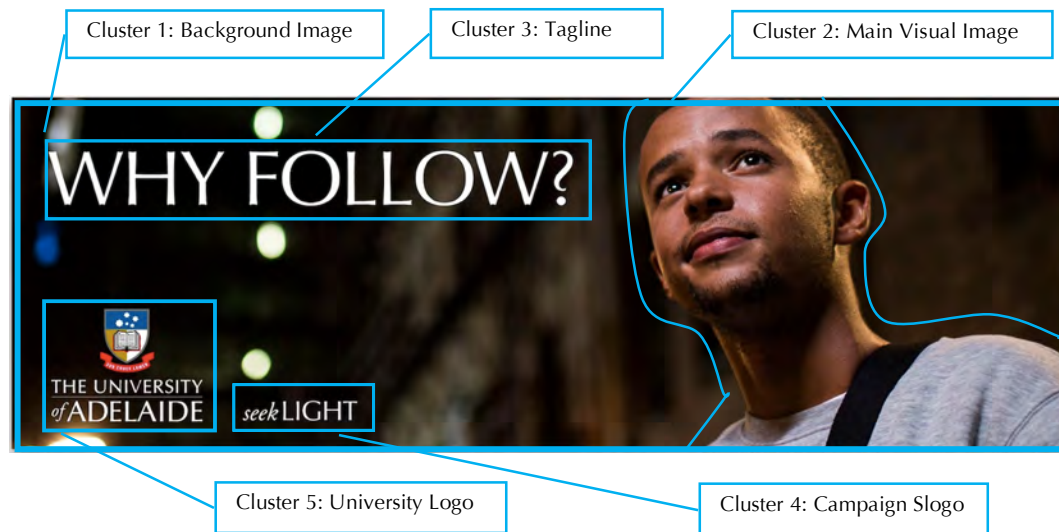
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Blurred Image of what seems to be an indoor location; Bright colours, elements of light shown in blurred long white ray of lights Viewing Position: Landscape/horizontal, Eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Female Model, dark skinned, perpendicular gaze towards viewers Viewing Position: Horizontal, Eye level, Close up Ellipsis: None Vectors: Between pen and unseen paper Spatial Disposition: Towards the right side of the landscape poster Cluster size: About 30% of the poster
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: PREPARING TOMORROW'S LEADER Font: Tight space; Font design: Serif; Style: Uppercase Regular in white. Spatial Disposition: Towards the left of the poster, left to right, stacked in three lines. Punctuation: None
Cluster 4: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>seek</i> LIGHT Font: Left to right, tight space; Font Design: Serif; Style: Lowercase Italic (<i>seek</i>) and Uppercase Regular (LIGHT) in white. Spatial Disposition: Bottom right Punctuation: None Cluster Size: Almost similar to the University Logo
Cluster 5: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Top right Cluster Size: Small

The University of Adelaide – PA3



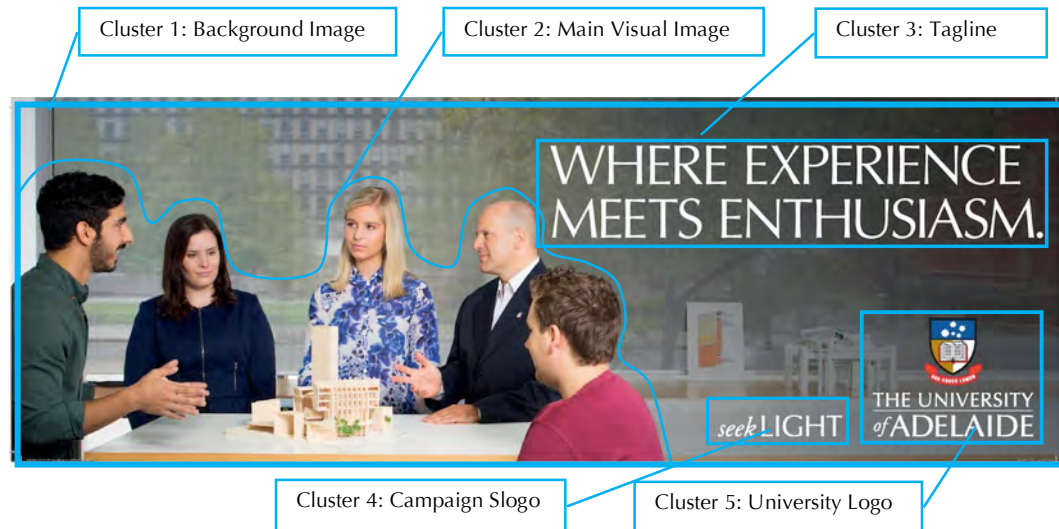
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A city night landscape with flickering lights; window panels Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A view from the back of a male Caucasian model Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: Gaze of the model towards the city scenery Spatial Disposition: Central Cluster Size: About 30% of the poster
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: CHANGE THE WAY YOU VIEW THE WORLD Font: Tight space; Font Design: Serif; Style: Uppercase Regular in white. Spatial Disposition: Towards the left of the poster, left to right, stacked in two lines Punctuation: Full stop
Cluster 4: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>seek</i> LIGHT Font: Left to right, tight space: Font Design: Serif; Style: Lowercase Italic (<i>seek</i>) and Uppercase Regular (LIGHT) in white. Spatial Disposition: Bottom left of the poster Punctuation: None Cluster Size: Smaller than University Logo
Cluster 5: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Bottom right of the poster Cluster Size: Small

The University of Adelaide – PA4



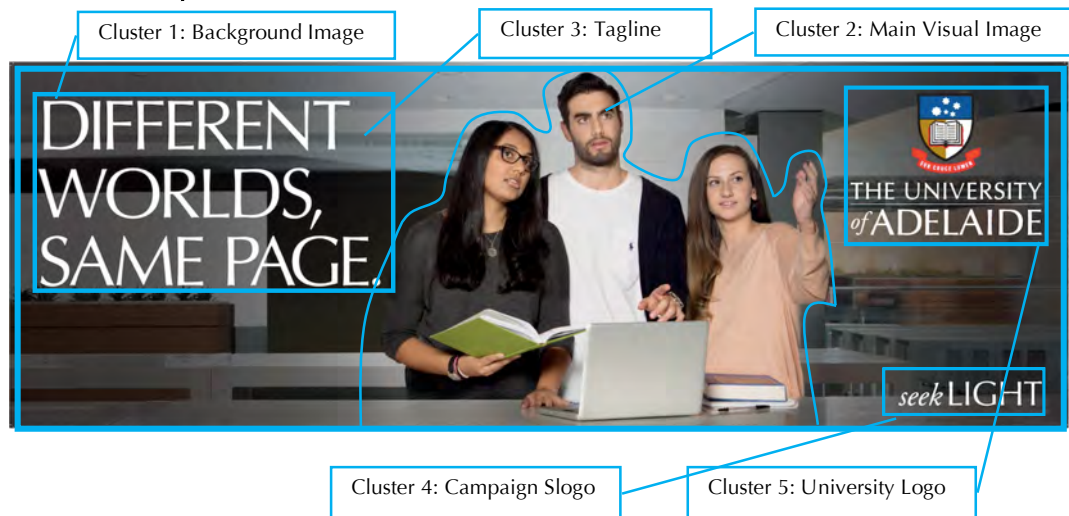
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Blurred Image of a top part of a building Viewing Position: Angled Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A male dark-skinned model Viewing Position: Horizontal, low angled Ellipsis: None Vectors: Indirect gaze Spatial Disposition: Towards the right of the poster Cluster Size: About 40% of the poster
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: WHY FOLLOW? Font: Tight space; Font Design: Serif; Style: Uppercase Regular in white. Spatial Disposition: Towards the left of the poster, left to right, stacked in two lines Punctuation: Question mark
Cluster 4: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>seek</i> LIGHT Font: Left to right, tight space; Font Design: Serif; Style: Lowercase Italic (<i>seek</i>) and Uppercase Regular (LIGHT) in white. Spatial Disposition: Bottom left of the poster, right of the University Logo Punctuation: None Cluster Size: Smaller than University Logo
Cluster 5: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Bottom left of the poster, left of the Campaign Logo Cluster Size: Small

The University of Adelaide – PA5



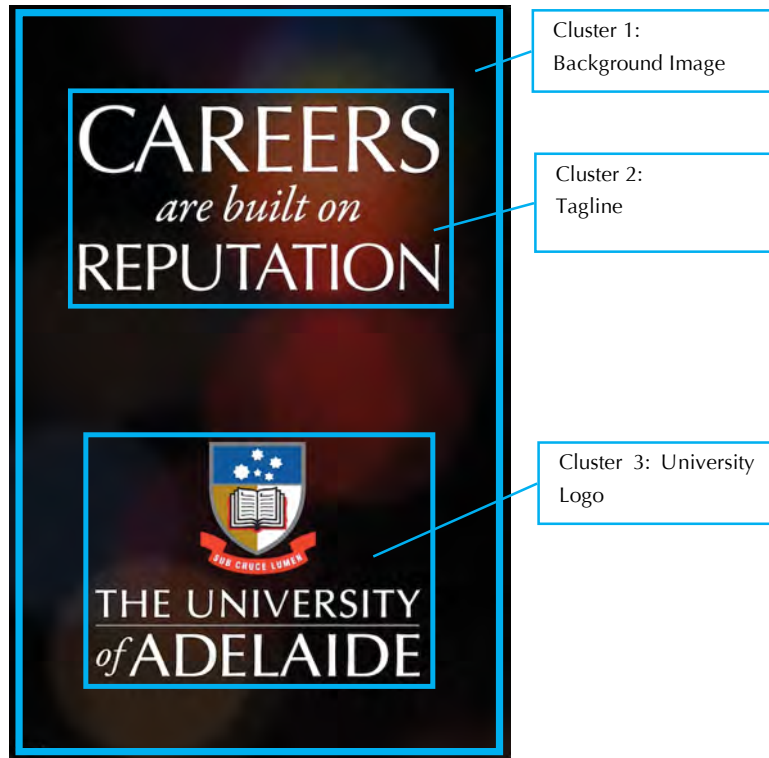
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Façade of a building with trees in front of it (Napier building) Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A group of students and a teacher surrounding a building model Viewing Position: Eye level, medium shot Ellipsis: None Vectors: p1's hand, p2's and p5's gaze to building model, p3's gaze to p1, p4's gaze/arm to p1 Spatial Disposition: Towards the left of the poster Cluster Size: About 50% of the poster
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: WHERE EXPERIENCE MEETS ENTHUSIASM Font: Tight space; Font Design: Serif; Style: Uppercase Regular in white. Spatial Disposition: Towards the right of the poster, left to right, stacked in two lines Punctuation: Full stop
Cluster 4: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>seek</i> LIGHT Font: Left to right, tight space; Font Design: Serif; Style: Lowercase Italic (<i>seek</i>) and Uppercase Regular (LIGHT) in white. Spatial Disposition: Bottom right of the poster, left of the University Logo Punctuation: None Cluster Size: Smaller than University Logo
Cluster 5: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Bottom right of the poster, Right of the Campaign Logo Cluster Size: Small

The University of Adelaide – PA6



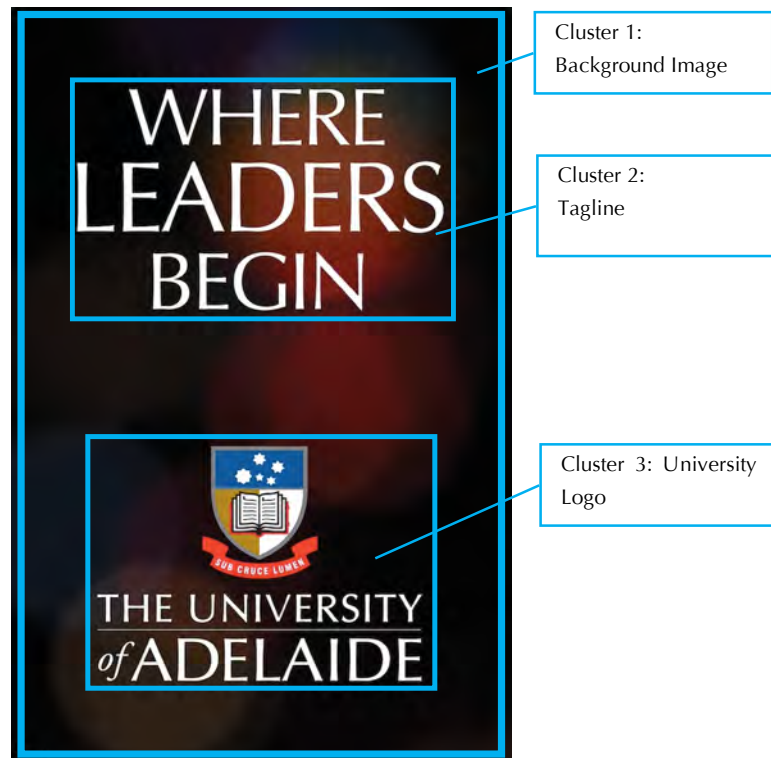
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: An indoor room with white laminated tables Viewing Position: Horizontal Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A male student between two Female students, all are standing; Indirect gaze Viewing Position: Horizontal Eye level, medium shot Ellipsis: None Vectors: Students' gaze/arms towards an unseen object off screen Spatial Disposition: Central of the poster Cluster Size: About 30% of the poster
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: DIFFERENT WORLDS, SAME PAGE. Font: Tight space; Font Design: Serif; Style: Uppercase Regular in white. Spatial Disposition: Towards the left of the poster, left to right, stacked in three lines Punctuation: Comma, full stop
Cluster 4: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>seek</i> LIGHT Font: Left to right, tight space; Font Design: Serif; Style: Lowercase Italic (<i>seek</i>) and Uppercase Regular (LIGHT) in white. Spatial Disposition: Bottom right of the poster Punctuation: None Cluster Size: Smaller than University Logo
Cluster 5: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Top right of the poster, top of the Campaign Logo Cluster Size: Small

The University of Adelaide – PA7



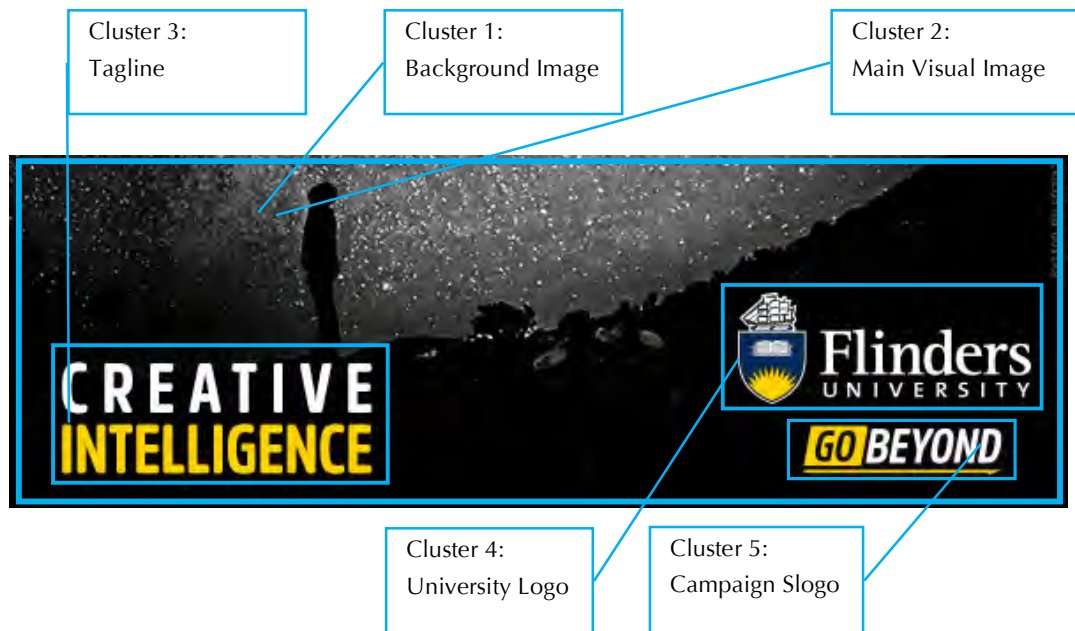
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A dark-coloured background; Some light bubbles of different bright colours arranged from top to bottom Viewing Position: Eye level Ellipsis: None Vectors: None, Conceptual (state) Spatial Disposition: Whole Cluster Size: Whole page.
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: CAREERS <i>are built on</i> REPUTATION Font: Font design: Serif; Style: Uppercase and Lowercase, Italic and Regular; <i>careers</i> in biggest size, stacked in three lines, top to bottom Spatial Disposition: Central, one third top, about 30% of the whole page Punctuation: None
Cluster 3: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Central, one third bottom Cluster Size: About 30% of the whole page

The University of Adelaide – PA8



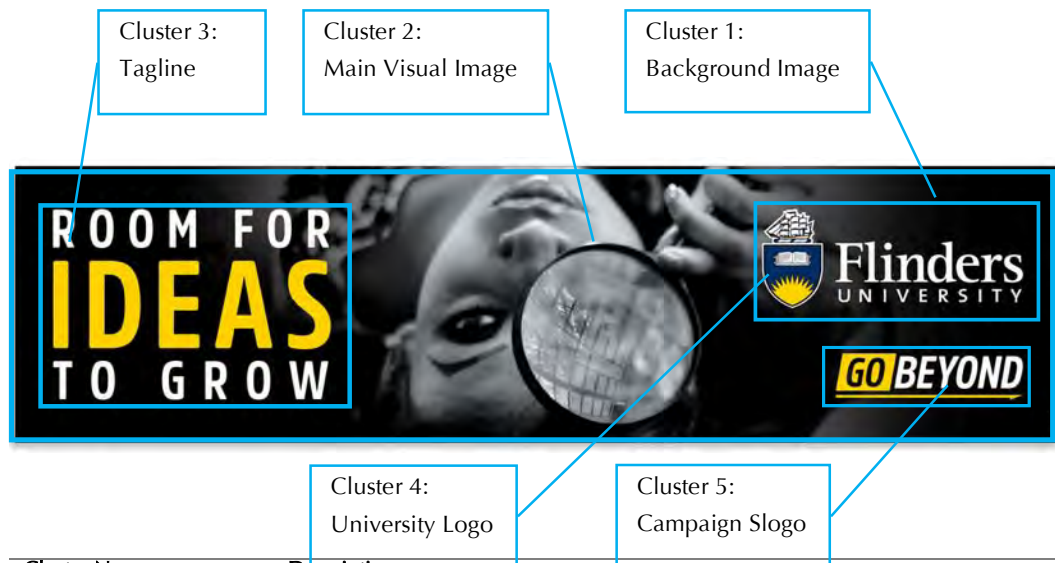
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A dark-coloured background; Some light bubbles of different bright colours arranged from top to bottom Viewing Position: Eye level Ellipsis: None Vectors: None, Conceptual (state) Spatial Disposition: Whole Cluster Size: Whole page.
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: WHERE LEADERS BEGIN Font: Font design: Serif; Style: Uppercase Regular, <i>leaders</i> in biggest size, stacked in three lines, top to bottom Spatial Disposition: Central, one third top, about 30% of the whole page Punctuation: None
Cluster 3: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: THE UNIVERSITY OF ADELAIDE Visual Image: Standard colourful vertical/stack-up version, top to bottom; Crest and Verbiage; Crest consists of: Southern stars, a book in halved crest in gold and white, red ribbon bearing <i>Sub cruce lumen</i>; Verbiage: Font design: Serif, Uppercase and Lowercase, Italic and Regular; <i>The University</i> underlined in white, <i>of Adelaide</i>, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Central, one third bottom Cluster size: About 30% of the whole page

Flinders University – PF1



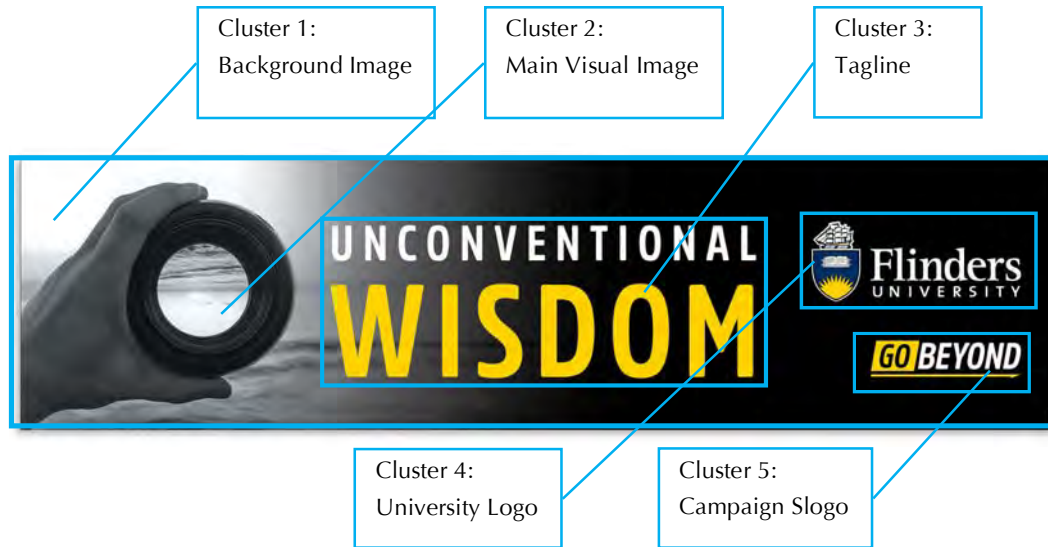
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A landscape image of a hilly terrain, black and white. Viewing Position: Horizontal, eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A silhouette of a model looking up the sky on top of a hill, black and white. Viewing Position: Horizontal, low angled Ellipsis: None Vectors: Indirect gaze Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: CREATIVE INTELLIGENCE Font: San serif, Uppercase Regular, creative in white and intelligence in yellow/gold Spatial Disposition: Bottom left of the poster, stacked in two lines Punctuation: None
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: Flinders University Visual Image: Standard colourful horizontal version, left to right; Crest and Verbiage; Crest consists of: Fully rigged ship, open book, sunshine; Verbiage: Serif Lowercase (<i>Flinders</i>), San Serif Uppercase (<i>University</i>), both Regular, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Central right of the poster, top of the Campaign Logo Cluster Size: 1/9 of the poster
Cluster 5: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: GO BEYOND Font: San serif, Uppercase Italic, Yellow highlight (<i>Go</i>), white (<i>Beyond</i>). Spatial Disposition: Bottom right Punctuation: Underline Cluster Size: Smaller than University Logo

Flinders University – PF2



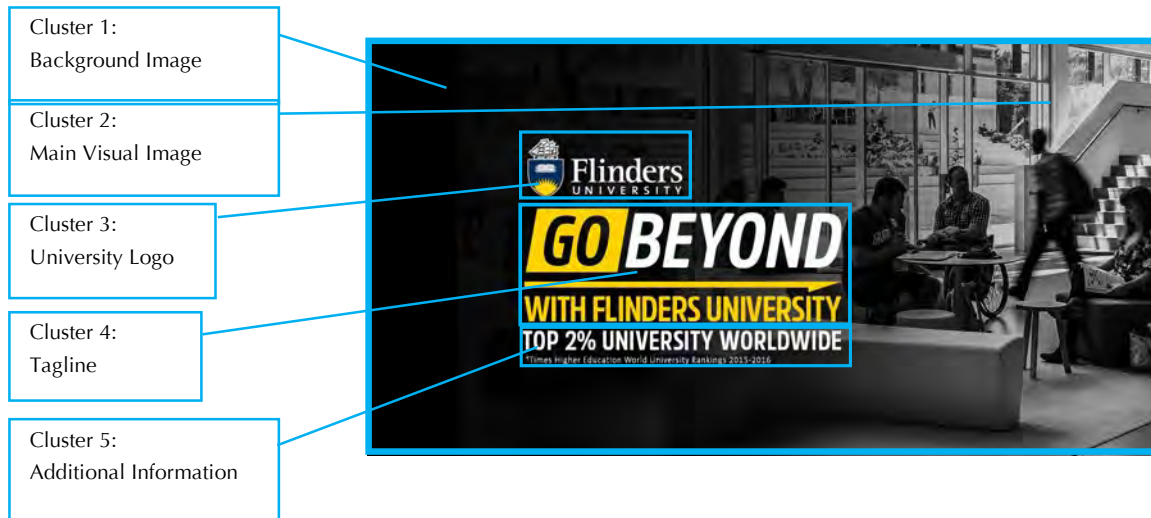
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Monochromatic black Viewing Position: Horizontal, eye-level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: An upside-down Image of a facial feature of a Female Model, her right hand holding a magnifying glass, black and white. Viewing Position: Horizontal, Very close shot Ellipsis: None Vectors: Direct gaze Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: ROOM FOR IDEAS TO GROW Font: San serif, Uppercase Regular, <i>Room for</i> and <i>to grow</i> in white and ideas in yellow/gold Spatial Disposition: Towards left of the poster, stacked in three lines, about 30% of the poster Punctuation: None
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: Flinders University Visual Image: Standard colourful horizontal version, left to right; Crest and Verbiage; Crest consists of: Fully rigged ship, open book, sunshine; Verbiage: Serif Lowercase (<i>Flinders</i>), San Serif Uppercase (<i>University</i>), both Regular, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Central right of the poster, top of the Campaign Logo Cluster Size: 1/6 of the poster
Cluster 5: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: GO BEYOND Font: San serif, Uppercase Italic, Yellow highlight (<i>Go</i>), white (<i>Beyond</i>). Spatial Disposition: Bottom right Punctuation: Underline Cluster Size: Smaller than University Logo

Flinders University – PF3



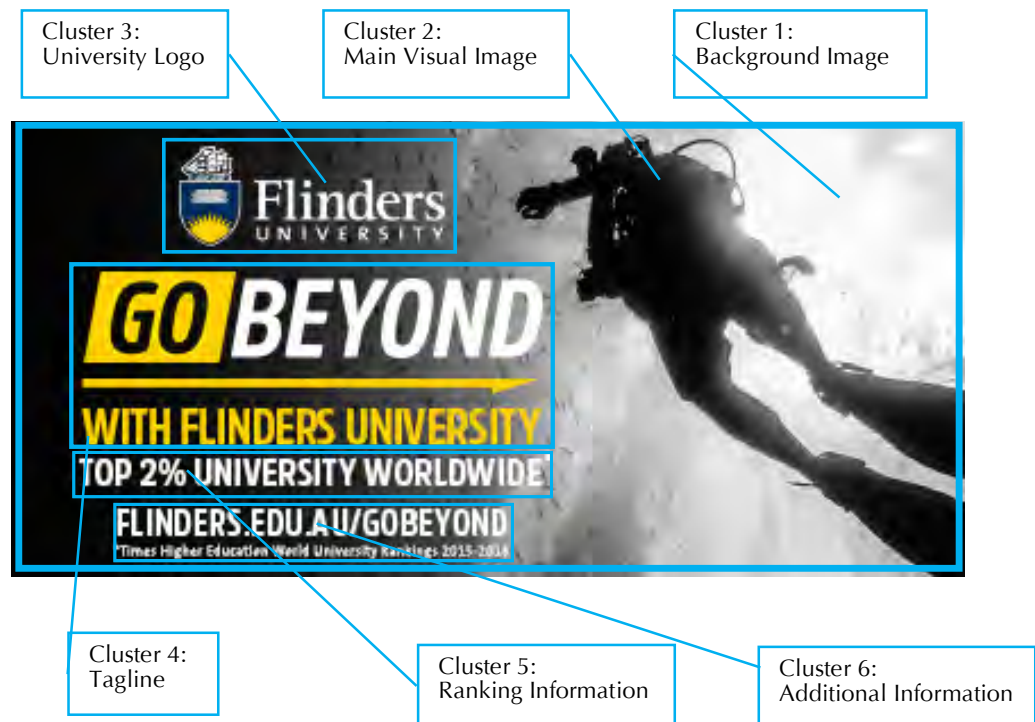
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: half-light, half-black monochrome. Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A focused Image of a hand holding a lens rim/lens filter magnifying the shore, the rest is blurred, black and white. Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: Hand and lens rim/lens filter Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 3: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: UNCONVENTIONAL WISDOM Font: San serif, Uppercase Regular, <i>Unconventional</i> in white and <i>Wisdom</i> in yellow/gold Spatial Disposition: Centre of the poster, stacked in two lines Punctuation: None
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: Flinders University Visual Image: Standard colourful horizontal version, left to right; Crest and Verbiage; Crest consists of: Fully rigged ship, open book, sunshine; Verbiage: Serif Lowercase (<i>Flinders</i>), San Serif Uppercase (<i>University</i>), both Regular, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Towards top right of the poster, top of the Campaign Logo Cluster Size: 1/9 of the poster
Cluster 5: Campaign Slogo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: GO BEYOND Font: San serif, Uppercase Italic, Yellow highlight (<i>Go</i>), white (<i>Beyond</i>). Spatial Disposition: Bottom right Punctuation: Underline Cluster Size: Smaller than University Logo

Flinders University – PF4



Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Half-light, half black monochrome. Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A group of students doing various activities (sitting, walking, reading) in the hub, black and white. Viewing Position: Horizontal, Eye level Ellipsis: None Vectors: Indirect gaze from participants: Gaze towards outdoor, unseen object on the right, book on the lap, book on the table Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 3: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: Flinders University Visual Image: Standard colourful horizontal version, left to right; Crest and Verbiage; Crest consists of: Fully rigged ship, open book, sunshine; Verbiage: Serif Lowercase (<i>Flinders</i>), San Serif Uppercase (<i>University</i>), both Regular, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Towards top left of the poster, top of the Campaign Logo Cluster Size: Smaller than Campaign Logo
Cluster 4: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: GO BEYOND Font: San serif, Uppercase Italic, Yellow highlight (<i>Go</i>), white (<i>Beyond</i>). Spatial Disposition: Bottom right Punctuation: Underline Spatial Disposition: Central of the poster, stacked in two lines Punctuation: Underline
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: TOP 2% UNIVERSITY WORLDWIDE *Times Higher Education on World University Rankings 2015-2016 Font: san serif, Uppercase Lowercase Regular, in white. Spatial Disposition: Bottom centre Punctuation: Asterisk

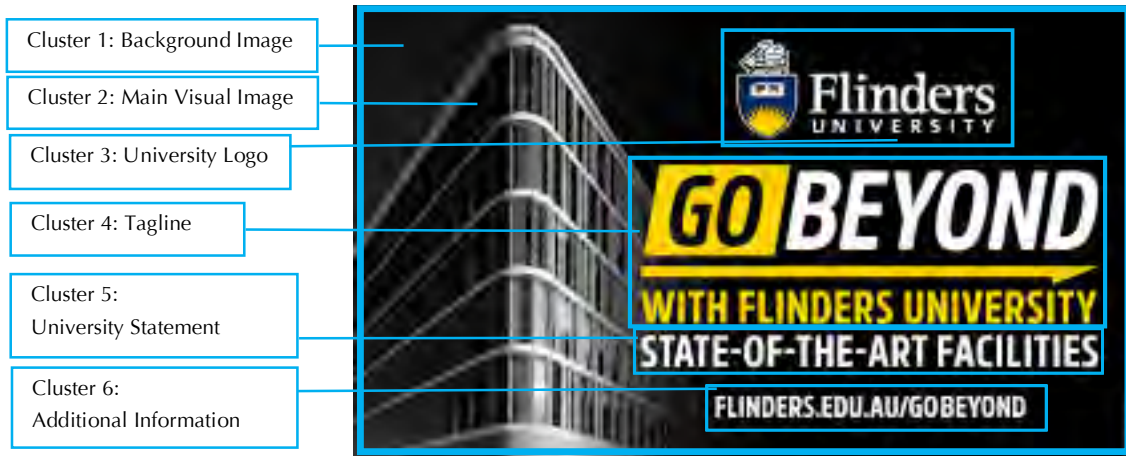
Flinders University – PF5



Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Half-light, half black monochrome. Viewing Position: Horizontal, low angled Ellipsis: None Vectors: Participant's limb to the school of fish Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: A silhouette of a diver swimming upwards towards the school of fish, black and white. Viewing Position: Horizontal, low angled Ellipsis: None Vectors: Participant's limb to the school of fish Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 3: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: Flinders University Visual Image: Standard colourful horizontal version, left to right; Crest and Verbiage; Crest consists of: Fully rigged ship, open book, sunshine; Verbiage: Serif Lowercase (<i>Flinders</i>), San Serif Uppercase (<i>University</i>), both Regular, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: Towards the top left of the poster, top of the Campaign Logo Cluster Size: 1/6 of the poster, smaller than the Campaign Logo
Cluster 4: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>GO BEYOND</i> WITH FLINDERS UNIVERSITY Verbiage: <i>GO BEYOND</i> Font: San serif, Uppercase Italic, Yellow highlight (<i>Go</i>), white (<i>Beyond</i>). Spatial Disposition: Bottom right Punctuation: Underline Spatial Disposition: towards centre left of the poster, stacked in two lines Punctuation: underline, asterisk
Cluster 5: Ranking Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: TOP 2% UNIVERSITY WORLDWIDE Font: san serif, Uppercase Regular, in white. Spatial Disposition: centre, below the poster Tagline/Campaign Logo Punctuation: asterisk
Cluster 6: Additional Information	<ul style="list-style-type: none"> Verbiage: FLINDERS.EDU.AU/GO BEYOND *Times Higher Education on World University Rankings 2015-2016

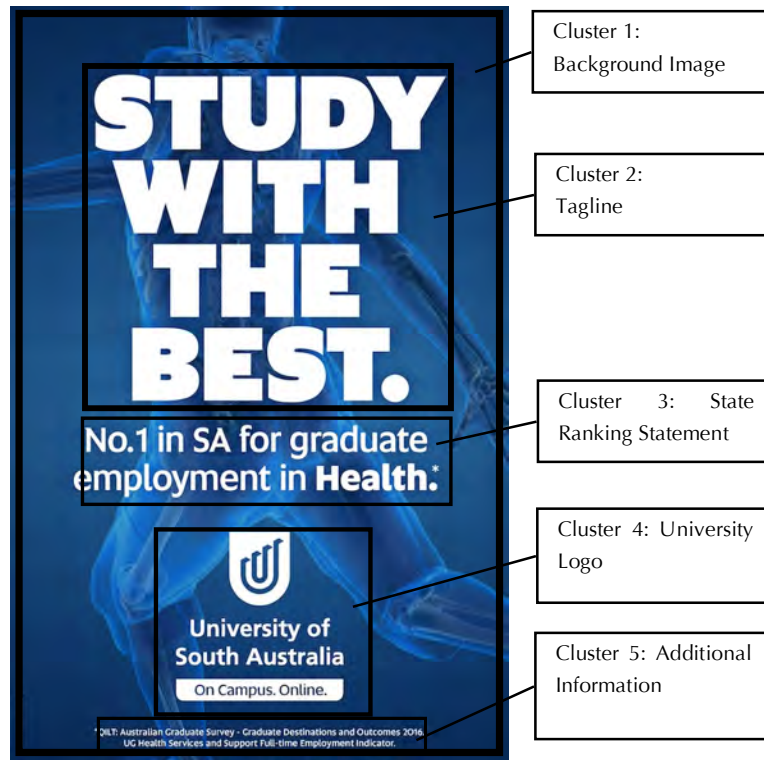
Mode: Written language/static typography	<ul style="list-style-type: none"> ▪ Font: san serif, Uppercase Lowercase Regular, in white. ▪ Spatial Disposition: bottom left ▪ Punctuation: asterisk, dash.
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Flinders University – PF6



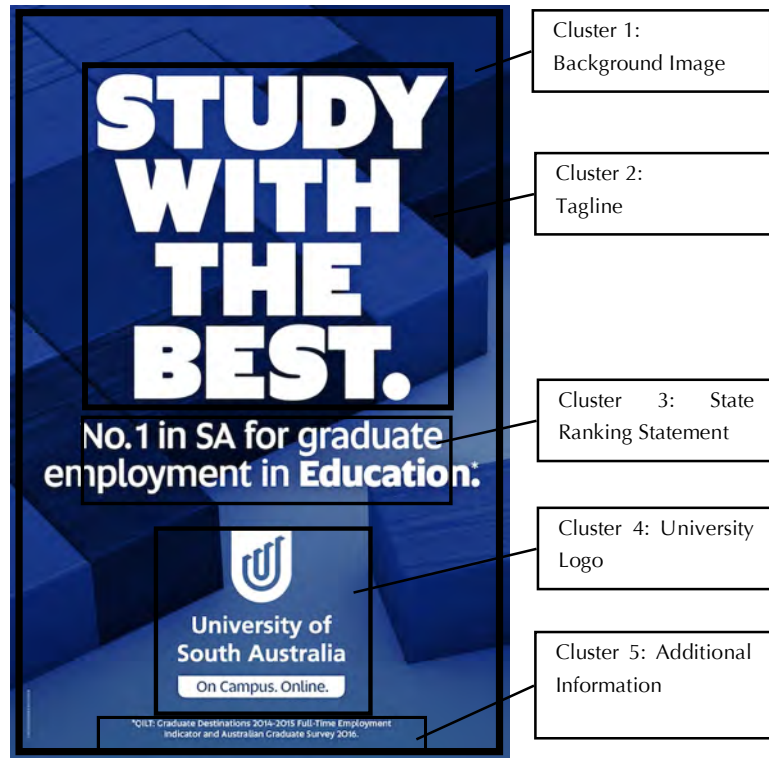
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Monochromatic black. Viewing Position: horizontal, high angled Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Main Visual Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: a façade of a glass-walled building, ascending perspective, black and white. Viewing Position: horizontal, high angled Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 3: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: Flinders University Visual Image: Standard colourful horizontal version, left to right; Crest and Verbiage; Crest consists of: Fully rigged ship, open book, sunshine; Verbiage: Serif Lowercase (<i>Flinders</i>), San Serif Uppercase (<i>University</i>), both Regular, in white. Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: top right of the poster, top of the Campaign Logo Cluster Size: 1/6 of the poster, smaller than the Campaign Logo
Cluster 4: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>GO BEYOND</i> WITH FLINDERS UNIVERSITY STATE-OF-THE-ART FACILITIES Font: san serif, Uppercase Italic and Regular, <i>beyond</i> in white, <i>go</i> with yellow/gold highlight, <i>with flinders university</i> in yellow/gold. san serif, Uppercase Regular, <i>state of etc</i> in white. Spatial Disposition: towards centre left of the poster, stacked in three lines Punctuation: underline, asterisk
Cluster 5: University Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: <i>GO BEYOND</i> Font: san serif, Uppercase Italic, yellow highlight (<i>go</i>), white (<i>beyond</i>). Spatial Disposition: bottom right Punctuation: underline
Cluster 6: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: FLINDERS.EDU.AU/GO BEYOND Font: san serif, Uppercase Regular, in white. Spatial Disposition: bottom right Punctuation: asterisk, slash

University of South Australia – PSA1



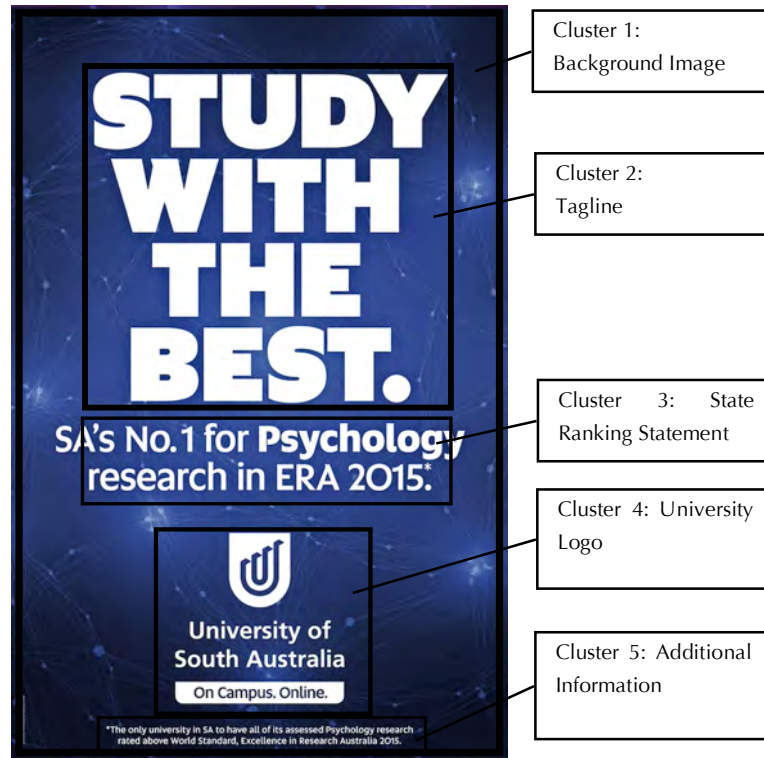
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: translucent anatomical Image of a human body, exposing its skeleton in a running movement, monochromatic blue Viewing Position: Oblique, Low angled. Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: STUDY WITH THE BEST Font: san serif, bold, Uppercase, in white Spatial Disposition: centre, Stacked top to bottom in four lines, About 40% of the page space. Punctuation: full stop
Cluster 3: State Ranking Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: No. 1 in SA for graduate employment in Health.* Font: san serif, sentence case Regular, tight space, white, <i>health</i> in bold. Spatial Disposition: centre, towards lower half of the poster, stacked in two lines, Punctuation: asterisk and full stop.
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: University of South Australia Visual Image: Standard colourful vertical/stack-up version, top to bottom: crest and verbiage; Crest consists of: letters of 'U' with top edges in ascending order; Verbiage: University of South Australia (left to right, top bottom, tight space, san serif, sentence case, stacked in two lines, in white) On campus. Online (tight space, one line, san serif, sentence case, comma, blue on white banner). Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: towards the bottom centre of the poster, below poster Tagline Cluster Size: About 30% of the poster, smaller than the Campaign Logo
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: *QILT: Australian Graduate Survey – Graduate Destinations and Outcomes UG Health Services and Support Full-time employment indicator. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, bottom of the poster Punctuation: asterisk, dash, full stop.

University of South Australia – PSA2



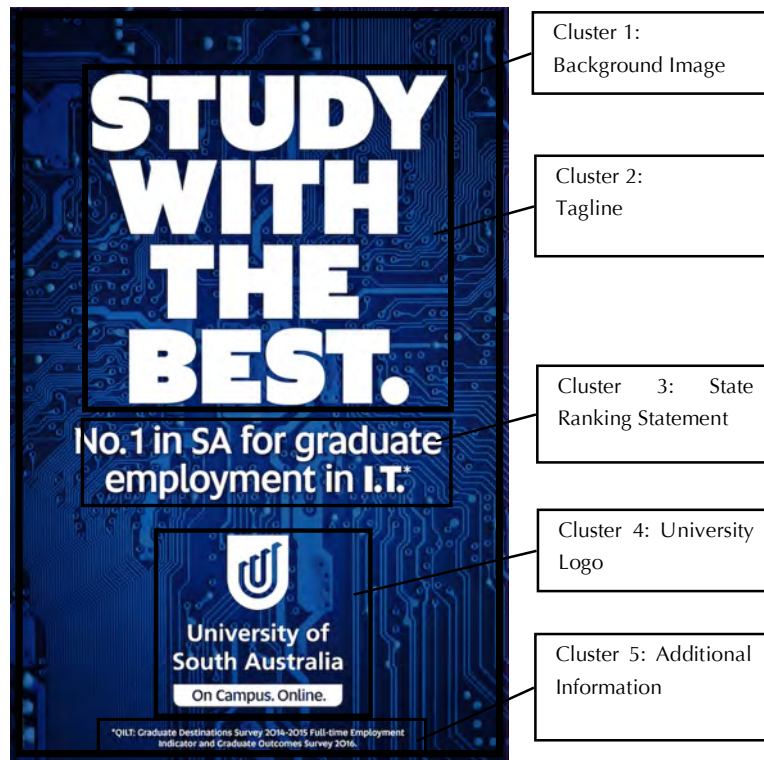
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: wooden puzzle blocks, unfinished, monochromatic blue Viewing Position: Oblique, from above. Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: STUDY WITH THE BEST Font: san serif, bold, Uppercase, in white Spatial Disposition: centre, Stacked top to bottom in four lines, About 40% of the page space. Punctuation: full stop
Cluster 3: State Ranking Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: No.1 in SA for graduate employment in Education.* Font: san serif, sentence case Regular, tight space, white, <i>education</i> in bold. Spatial Disposition: centre, towards lower half of the poster, stacked in two lines, Punctuation: asterisk and full stop.
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: University of South Australia Visual Image: Standard colourful vertical/stack-up version, top to bottom: crest and verbiage; Crest consists of: letters of 'U' with top edges in ascending order; Verbiage: University of South Australia (left to right, top bottom, tight space, san serif, sentence case, stacked in two lines, in white) On campus. Online (tight space, one line, san serif, sentence case, comma, blue on white banner). Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: towards the bottom centre of the poster, below poster Tagline Cluster Size: About 30% of the poster, smaller than the Campaign Logo
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: *QILT: Graduate destinations 2014-2015 Full-time employment indicator and Australian Graduate Survey 2016. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, bottom of the poster Punctuation: asterisk, dash, full stop.

University of South Australia – PSA3



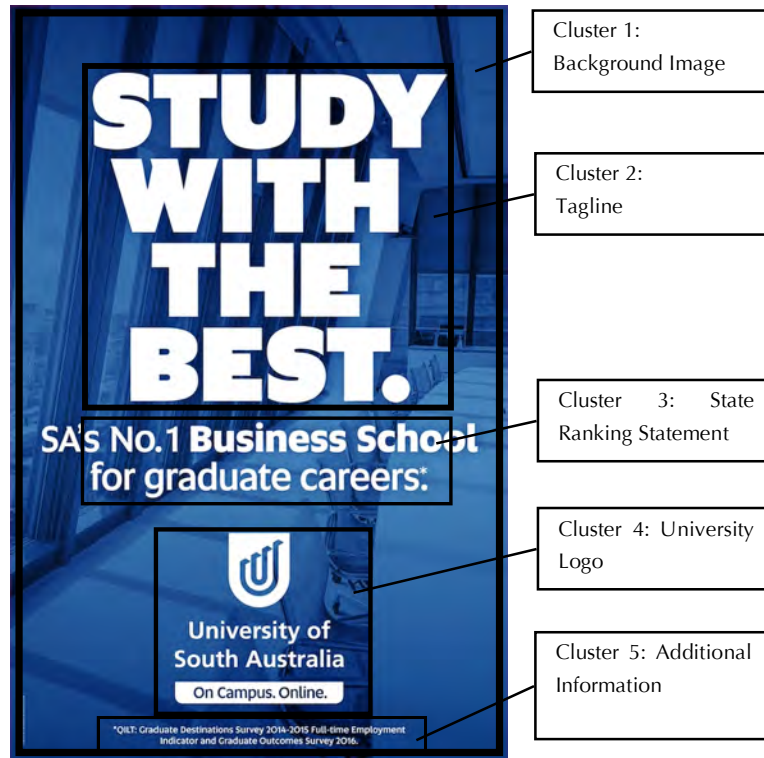
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: interconnecting lines with nodes, monochromatic blue Viewing Position: Eye level, direct. Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: STUDY WITH THE BEST Font: san serif, bold, Uppercase, in white Spatial Disposition: centre, Stacked top to bottom in four lines, About 40% of the page space. Punctuation: full stop
Cluster 3: State Ranking Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: SA's No. 1 for Psychology research in ERA 2015.* Font: san serif, sentence case Regular, tight space, white, <i>psychology</i> in bold. Spatial Disposition: centre, towards lower half of the poster, stacked in two lines, Punctuation: asterisk and full stop.
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: University of South Australia Visual Image: Standard colourful vertical/stack-up version, top to bottom: crest and verbiage; Crest consists of: letters of 'U' with top edges in ascending order; Verbiage: University of South Australia (left to right, top bottom, tight space, san serif, sentence case, stacked in two lines, in white) On campus. Online (tight space, one line, san serif, sentence case, comma, blue on white banner). Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: towards the bottom centre of the poster, below poster Tagline Cluster Size: About 30% of the poster, smaller than the Campaign Logo
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: *The only university in SA to have all of its assessed Psychology research rated above World Standard, Excellence in Research Australia 2015. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, bottom of the poster Punctuation: asterisk, dash, full stop.

University of South Australia – PSA4



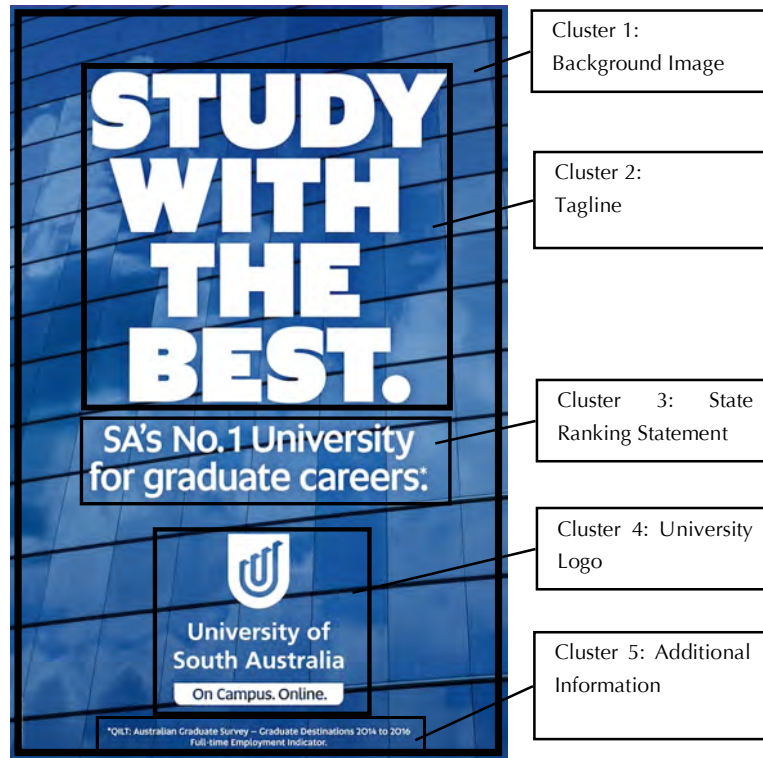
Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Mode: Static Image Verbiage: None Visual Image: the inside look of a motherboard circuit, monochromatic blue Viewing Position: direct, Eye level Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: STUDY WITH THE BEST Font: san serif, bold, Uppercase, in white Spatial Disposition: centre, Stacked top to bottom in four lines, About 40% of the page space. Punctuation: full stop
Cluster 3: State Ranking Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: No.1 in SA for graduate employment in I.T.* Font: san serif, sentence case Regular, tight space, white, <i>I.T.</i> in bold Spatial Disposition: centre, towards lower half of the poster, stacked in two lines, Punctuation: asterisk and full stop.
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: University of South Australia Visual Image: Standard colourful vertical/stack-up version, top to bottom: crest and verbiage; Crest consists of: letters of 'U' with top edges in ascending order; Verbiage: University of South Australia (left to right, top bottom, tight space, san serif, sentence case, stacked in two lines, in white) On campus. Online (tight space, one line, san serif, sentence case, comma, blue on white banner). Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: towards the bottom centre of the poster, below poster Tagline Cluster Size: About 30% of the poster, smaller than the Campaign Logo
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: *QILT: Graduate Destinations Survey 2014 to 2015 Full-time employment indicator and graduate outcomes survey 2016. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, bottom of the poster Punctuation: asterisk, dash, full stop.

University of South Australia – PSA5



Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: interior of a tall building (window exposes view of a city), a meeting table is seen with a row of office chairs, monochromatic blue Viewing Position: Oblique, high angled. Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: STUDY WITH THE BEST Font: san serif, bold, Uppercase, in white Spatial Disposition: centre, Stacked top to bottom in four lines, About 40% of the page space. Punctuation: full stop
Cluster 3: State Ranking Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: SA's No. 1 Business School for graduate careers.* Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, towards lower half of the poster, stacked in two lines, Punctuation: asterisk and full stop.
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: University of South Australia Visual Image: Standard colourful vertical/stack-up version, top to bottom: crest and verbiage; Crest consists of: letters of 'U' with top edges in ascending order; Verbiage: University of South Australia (left to right, top bottom, tight space, san serif, sentence case, stacked in two lines, in white) On campus. Online (tight space, one line, san serif, sentence case, comma, blue on white banner). Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: towards the bottom centre of the poster, below poster Tagline Cluster Size: About 30% of the poster, smaller than the Campaign Logo
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: *QILT: Graduate Destinations Survey 2014 to 2015 Full-time employment indicator and graduate outcomes survey 2016. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, bottom of the poster Punctuation: asterisk, dash, full stop.

University of South Australia – PSA6

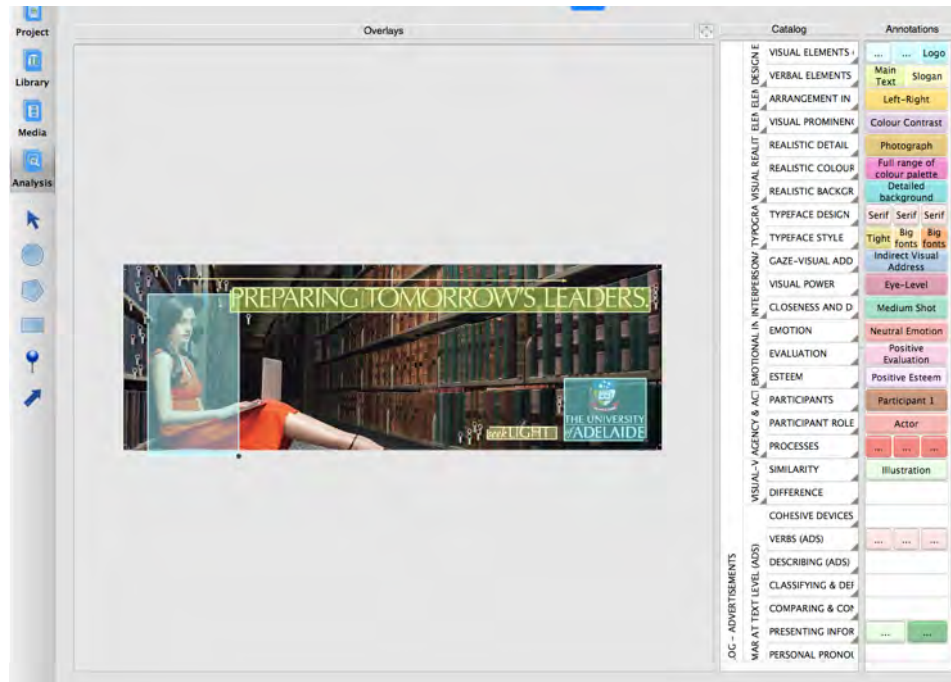


Cluster Names	Description
Cluster 1: Background Image Mode: Static Image	<ul style="list-style-type: none"> Verbiage: None Visual Image: Exterior of glass wall building, White clouds are reflected on the glass wall, monochromatic blue Viewing Position: Oblique, Low angled. Ellipsis: None Vectors: None Spatial Disposition: Whole page Cluster Size: Whole page
Cluster 2: Tagline Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: STUDY WITH THE BEST Font: san serif, bold, Uppercase, in white Spatial Disposition: centre, Stacked top to bottom in four lines, About 40% of the page space. Punctuation: full stop
Cluster 3: State Ranking Statement Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: SA's No. 1 University for graduate careers*. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, towards lower half of the poster, stacked in two lines, Punctuation: asterisk and full stop.
Cluster 4: University Logo Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: University of South Australia Visual Image: Standard colourful vertical/stack-up version, top to bottom: crest and verbiage; Crest consists of: letters of 'U' with top edges in ascending order; Verbiage: University of South Australia (left to right, top bottom, tight space, san serif, sentence case, stacked in two lines, in white) On campus. Online (tight space, one line, san serif, sentence case, comma, blue on white banner). Viewing Position: Eye level Ellipsis: None Vectors: None Spatial Disposition: towards the bottom centre of the poster, below poster Tagline Cluster Size: About 30% of the poster, smaller than the Campaign Logo
Cluster 5: Additional Information Mode: Written language/static typography	<ul style="list-style-type: none"> Verbiage: *QILT: Australian Graduate Survey – Graduate Destinations 2014 to 2016 Full-time employment indicator. Font: san serif, sentence case Regular, tight space, white, Spatial Disposition: centre, bottom of the poster Punctuation: asterisk, dash, full stop.

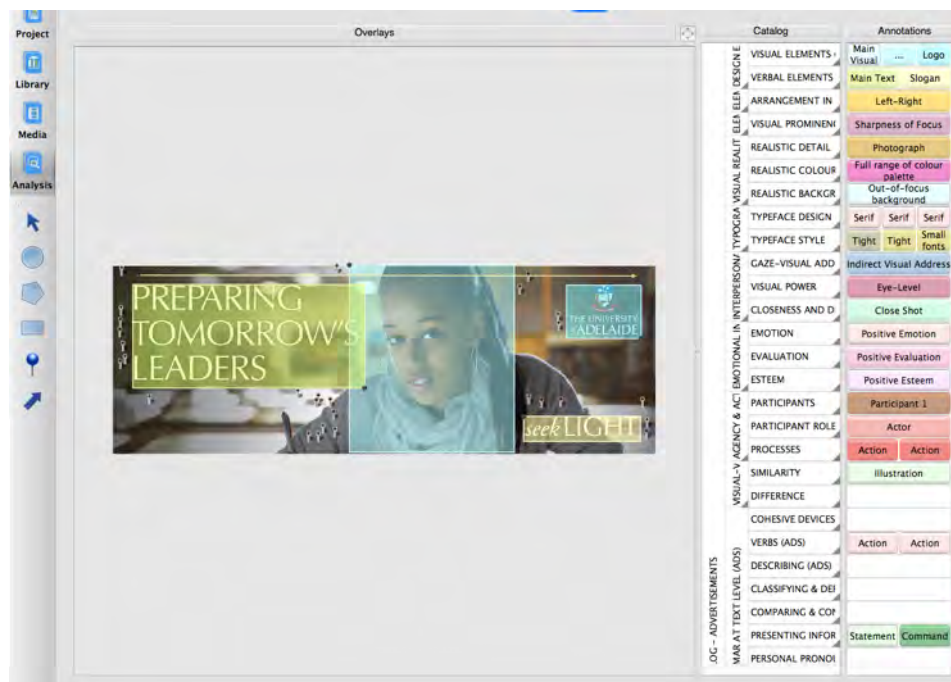
Appendix 4: Screenshot of poster analysis using Multimodal Image Analysis Software

The University of Adelaide

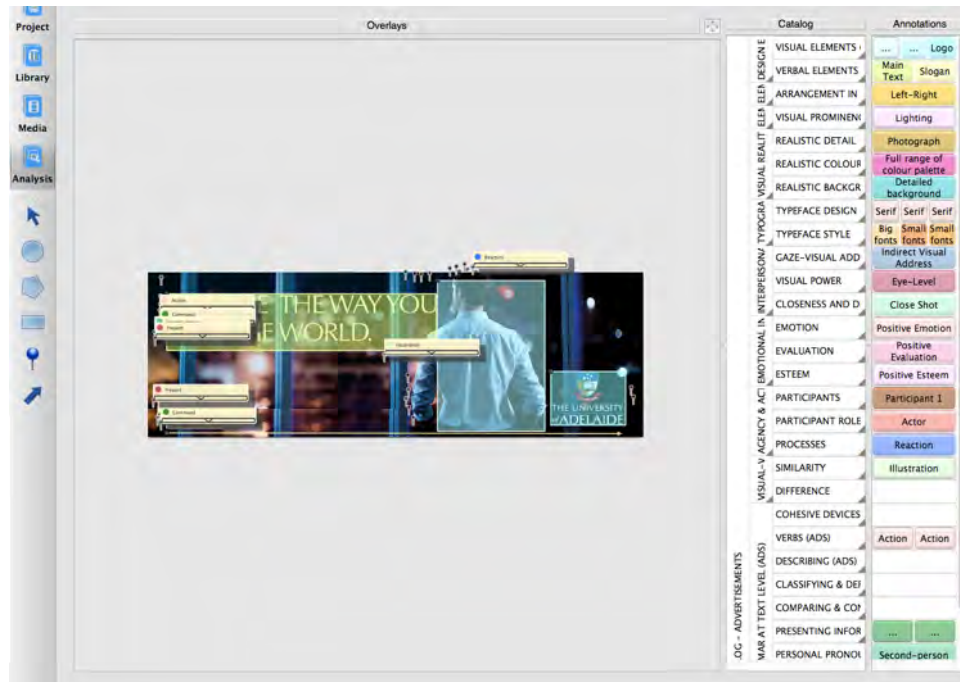
PA1



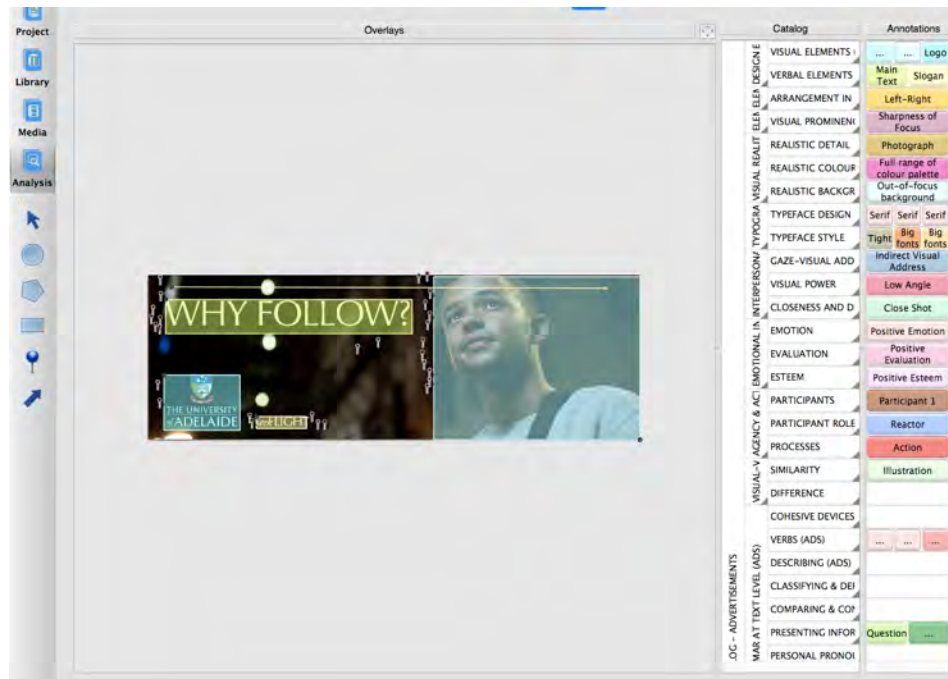
PA2



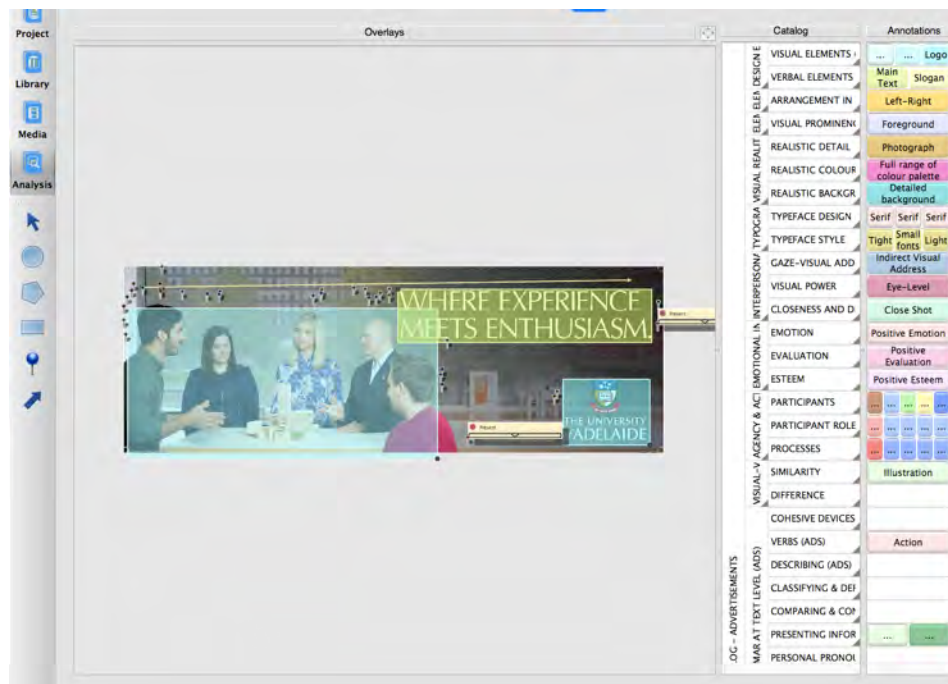
PA3



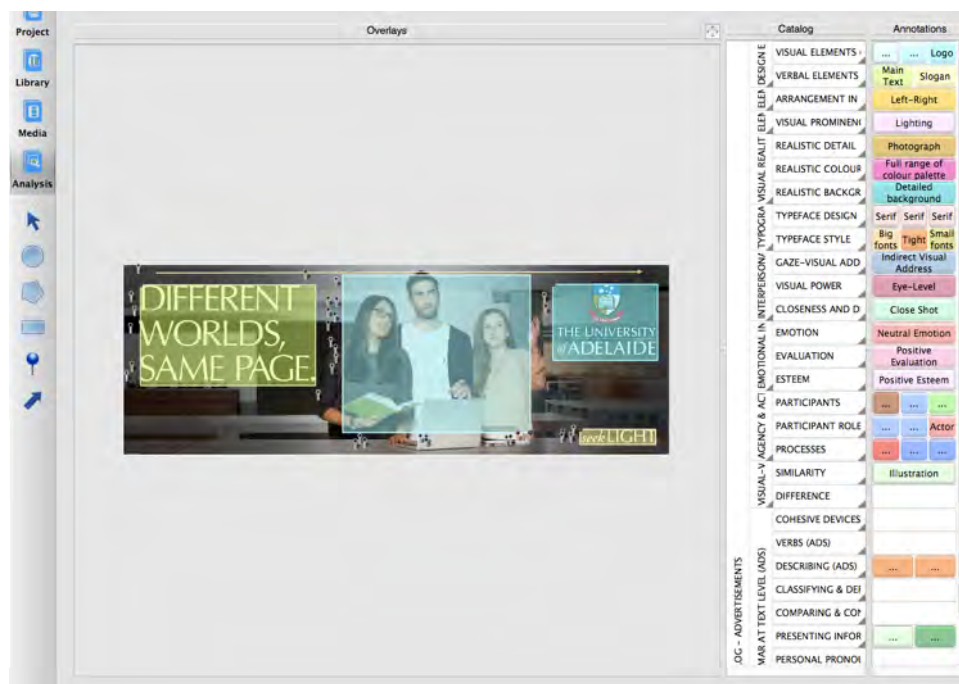
PA4



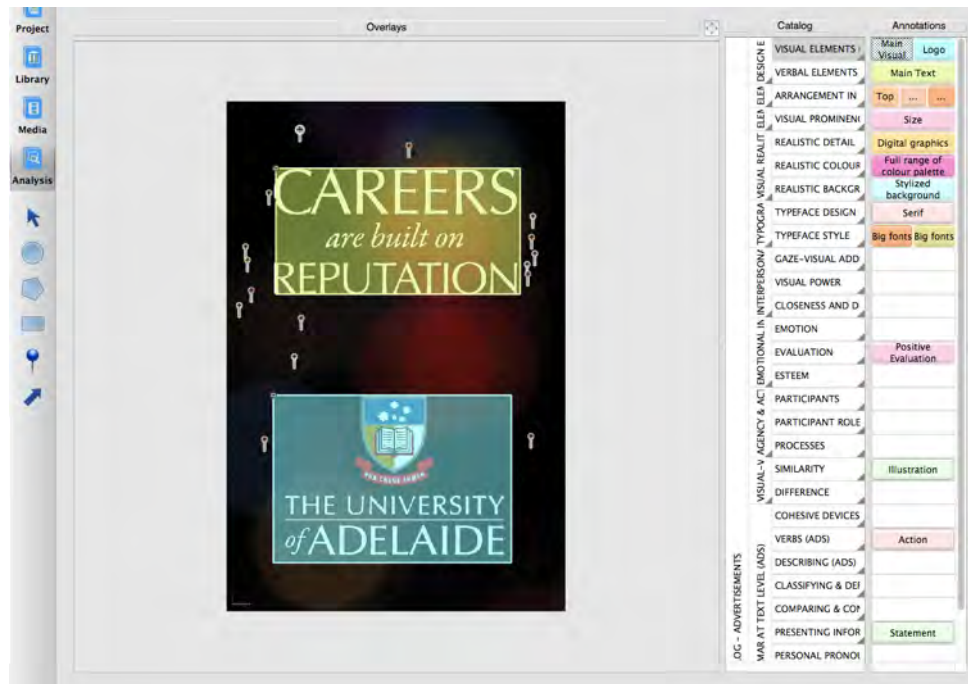
PA5



PA6



PA7



PA8



Flinders University

PF1



PF2



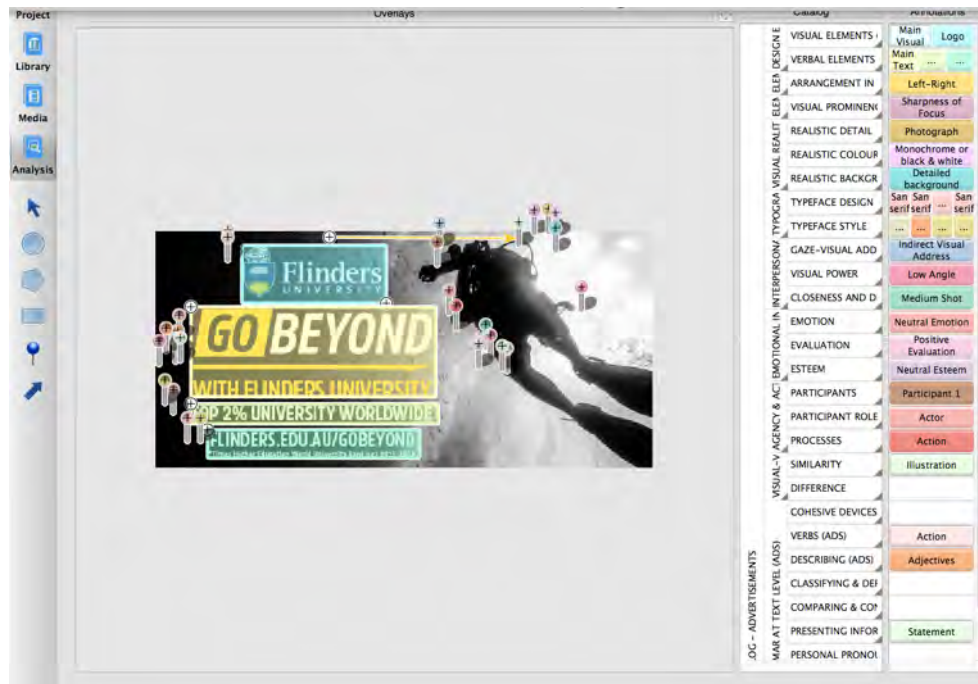
PF3



PF4



PF5

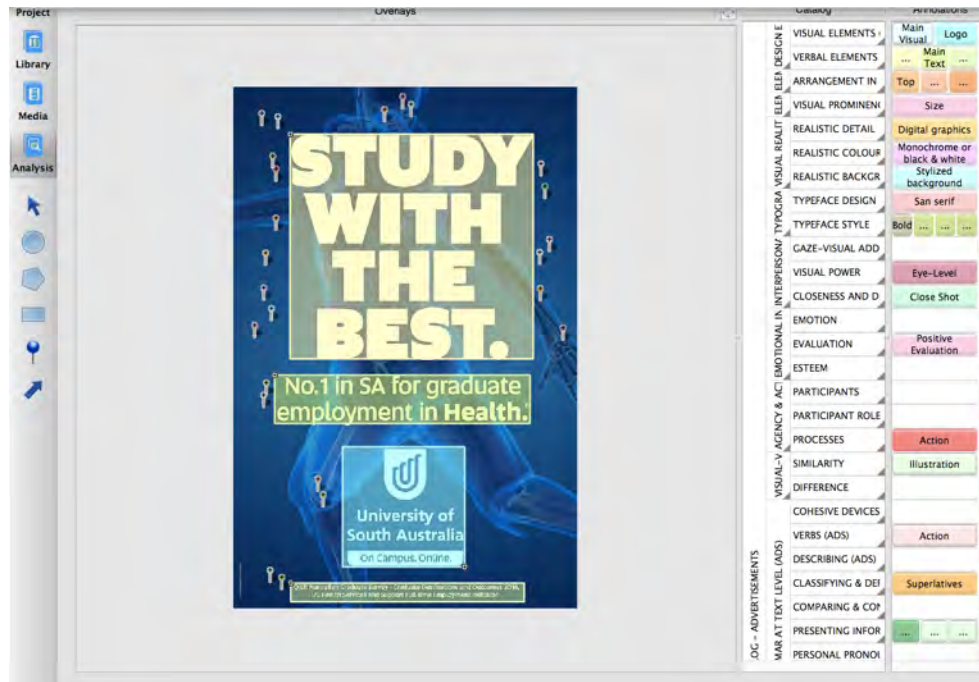


PF6

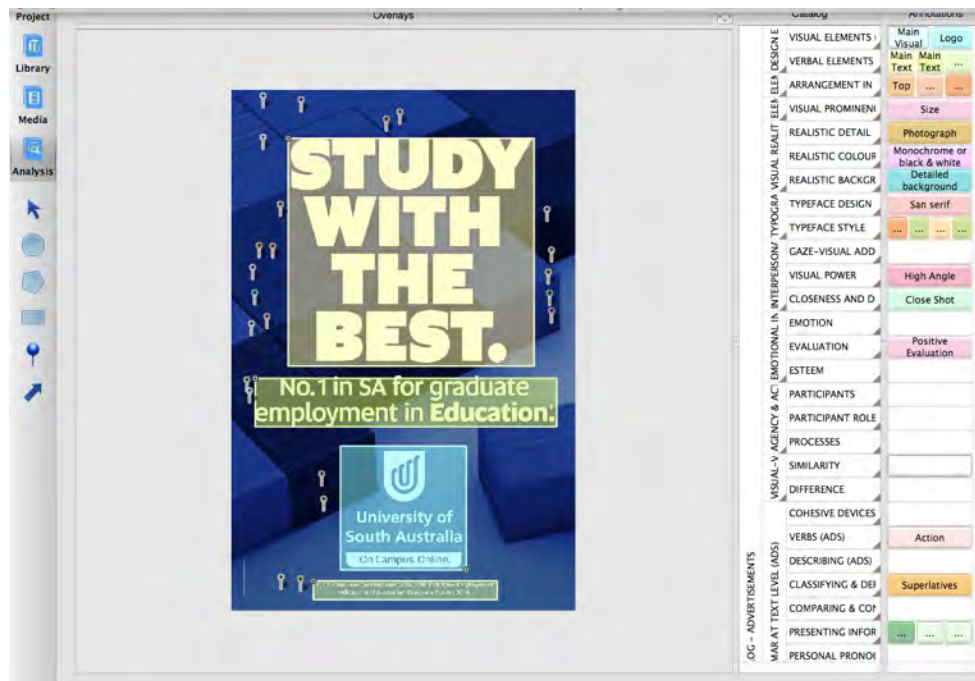


University of South Australia

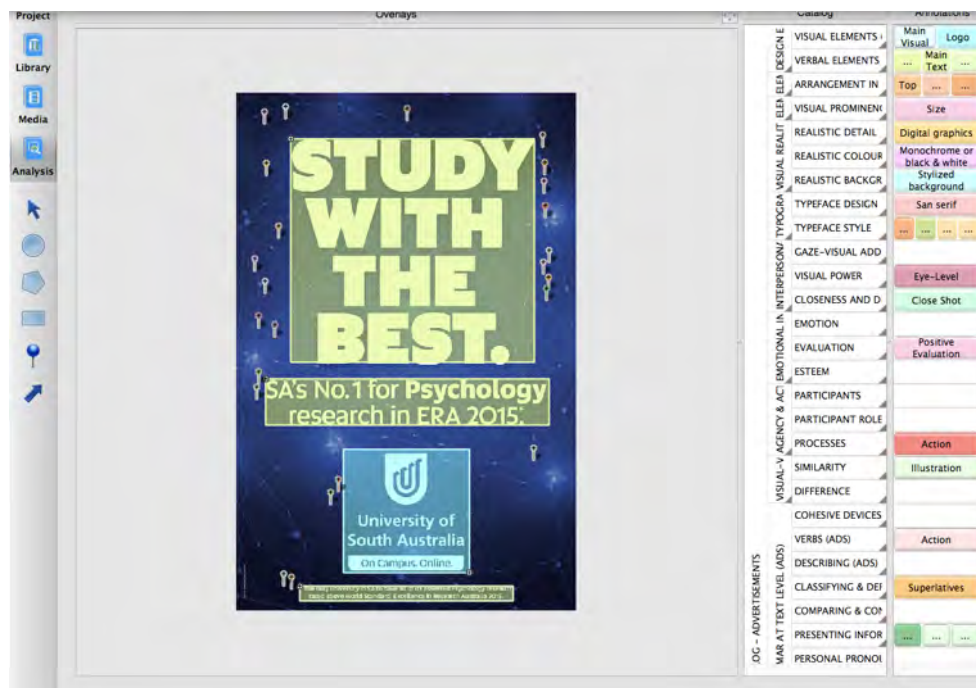
PSA1



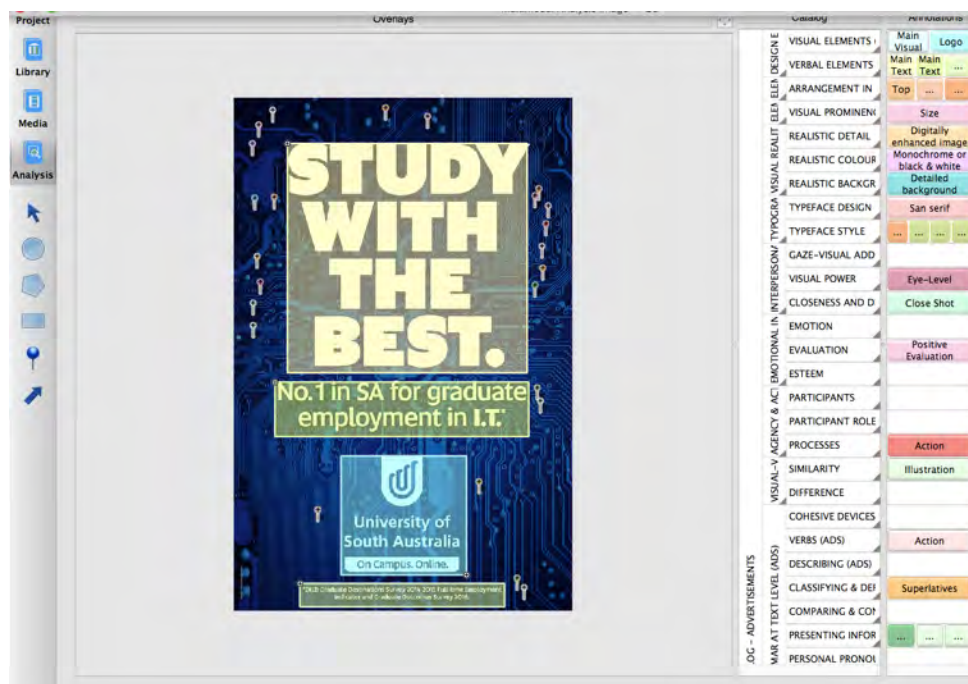
PSA2



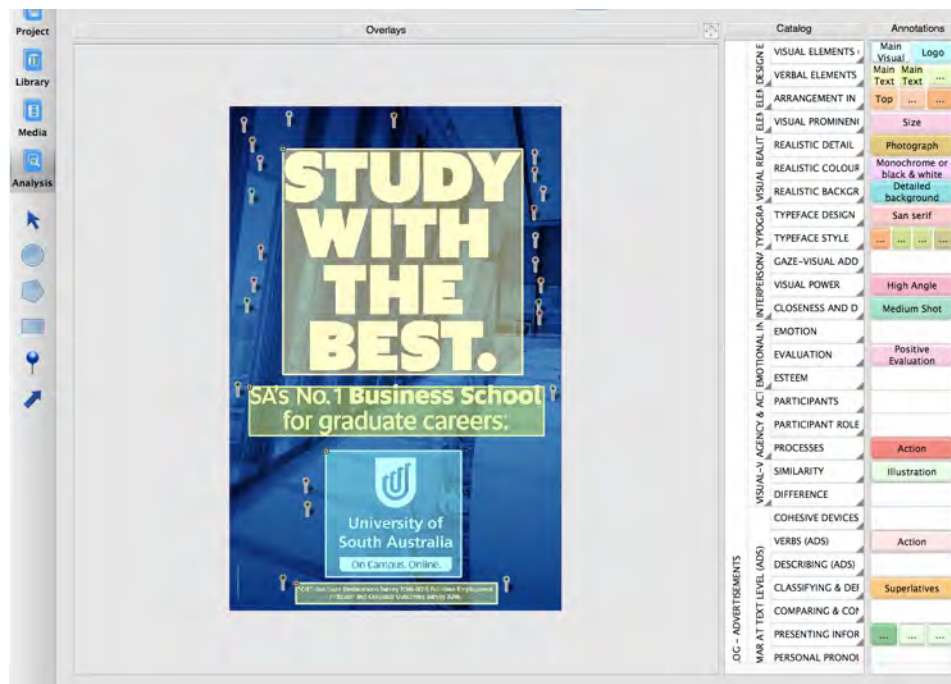
PSA3



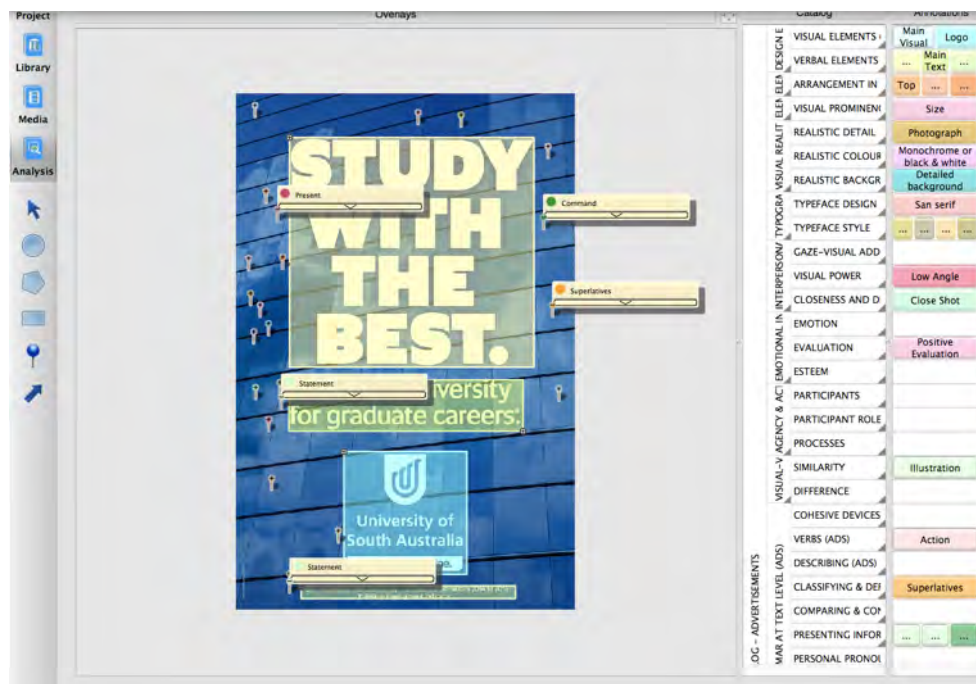
PSA4



PSA5



PSA6



Appendix 5: FT Analysis of the university film





Below is the key used in the FT analysis of the university films:






Note:






1. As a general key, a symbol of ↓ is used to indicate the continuation of the previous row
2. T stands for timestamp per second
3. NI stands for narrative image, namely an image that involves actions
4. CI stands for conceptual image, namely an image that does not involve actions

Descriptors for Column 3		Descriptors for Column 5		Descriptors for Column 6	
		Speech, music and other sound annotation code:			
CP	: Camera position	[♩]	: Instrumental music	EXP	: Experiential meanings
HP	: Horizontal perspective	[♩ ♀]	: Female soloist	INT	: Interpersonal meanings
VP	: Vertical perspective	[♩ ♂]	: Male soloist	TEX	: Textual meanings
D	: Distance	[♩ ♀ chorus]	: Female chorus		
VC	: Visual collocation	[♩ ♂ chorus]	: Male chorus		
VS	: Visual salience	[● ♀]	: Female speaker		
CR	: Colour	[● ♂]	: Male speaker		
CO	: Coding orientation	[±]	: Spoken voice off-screen		
		[* sheep]	: Non-speech, non-musical		
		[* silence]	: Silence		

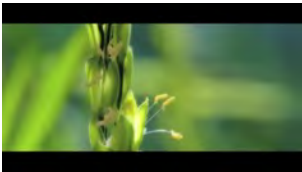



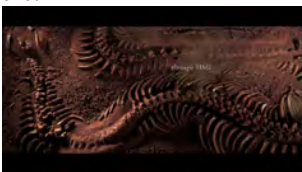
UofA - Seek Light 1

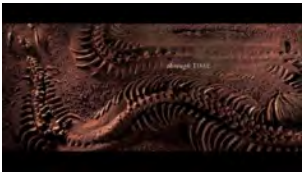




T	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunction Interpretation in Phases and subphases
Col 1	Column 2	Column 3	Column 4	Column 5	Column 6
1	Shot 1 	CP: Stationary HP: Direct VP: Median D: Very long shot VC: Mountain, cloud, sky VS: Foreground and background CR: Green, blue, white CO: Naturalistic	CI: A landscape view of mountain, valley, cloud and sky.	[♫] instrumental music Tempo: Slow	Phase 1 EXP: With the written language/typography <i>we search</i> , viewers are shown landscape images. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience. The use of <i>we</i> embraces the viewers. TEX: (1) To introduce textually the long string of the prepositional phrase that comes in the next phases. This is supplemented by the images. (2) Dissolving transition reflects a link to next item.
2		↓	↓	↓	(Transition: dissolving)
3		↓ Written language/typography: <i>we SEARCH</i>	↓	↓	
4		↓	↓	↓	


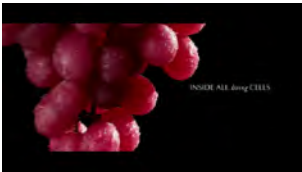


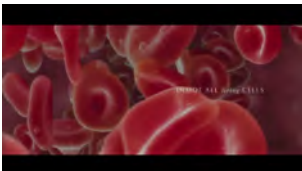
5		↓	↓	↓	
6	Shot 2 	CP: Stationary HP: Direct VP: Medium D: Very Long Shot VC: Sand, Dessert VS: Background and Foreground CR: Brown CO: Naturalistic	CI: A landscape view of a desert.	↓	Phase 2: EXP: The lexis <i>terrain</i> relates to the image of a desert to take the viewers to the next location. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience. TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>across</i> and image of dessert. (2) Dissolving transition reflects a link to previous item. (Transition: dissolving)
7		↓ Written language/typography: ACROSS every KIND OF TERRAIN	↓	↓	
8		↓	↓	↓	
9	Shot 3 	CP: Stationary HP: Direct VP: Low D: Very Long Shot VC: Wood, Trees VS: Background and Foreground CR: Brown, Green, Blue, black CO: Naturalistic Written language/typography: ACROSS every KIND OF TERRAIN	CI: A wood/tall-tree forest.	↓	Phase 3: EXP: The lexis <i>terrain</i> relates to the image of a tall tree forest to take the viewers to the next location. INT:






10		↓		↓	<p>The depicted world is <i>horizon-there</i>, positioning viewers as distant audience.</p> <p>TEX:</p> <p>(1) Covariate tie with previous on basis of places shown in lexis <i>across</i> and image of tall tree forest.</p> <p>(2) Dissolving transition reflects a link to previous item.</p>
11		↓		↓	
12	<p>Shot 4</p> 	<p>CP: Stationary</p> <p>HP: Direct</p> <p>VP: Median</p> <p>D: Very Long Shot</p> <p>VC: Cumulonimbus, Sun, Savannah</p> <p>VS: Foreground and Background</p> <p>CR: Brown, Grey, White</p> <p>CO: Naturalistic</p>	<p>CI:</p> <p>A sky with grey cumulonimbus, a savannah is seen on the ground.</p>	↓	<p>Phase 4:</p> <p>EXP:</p> <p>The lexis <i>skies</i> relates to the image of grey skies to take the viewers to the next location.</p> <p>INT:</p> <p>The depicted world is <i>horizon-there</i>, positioning viewers as distant audience.</p>
13		↓	↓	↓	
14		<p>Written language/typography:</p> <p>INTO <i>the</i> SKIES ABOVE</p>	↓	↓	

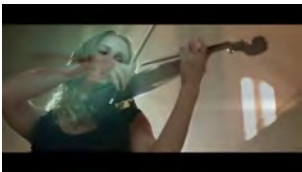
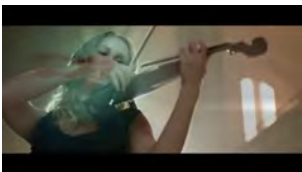

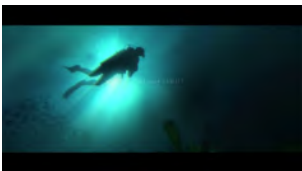
15		↓	↓	↓	
16		↓	↓	↓	
17	Shot 5 	CP: Stationary HP: Direct VP: High D: Very Long Shot VC: Cliff, Greenery VS: Foreground and Background CR: Orange, Brown, Black, Green CO: Naturalistic Written language/typography: AND BELOW <i>the</i> EARTH'S SURFACE	NI: A man is rappelling down a cliff.	↓	
18		↓	↓	↓	<p>Phase 5:</p> <p>EXP: The lexis <i>the earth's surface</i> relates to the image of a cliff dark bottom to take the viewers to the next location.</p> <p>INT: The depicted world is <i>horizon-there</i>, positioning viewers as distant audience.</p> <p>TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>below</i> and image of cliff's dark bottom. (2) Cut transition reflects a move to different types of places i.e. non-landscape.</p>
19		↓	↓	↓	

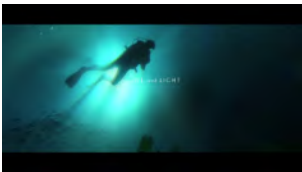



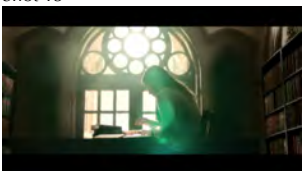
20	Shot 6 	CP: Stationary HP: Direct VP: Median D: Very Close Shot VC: Green Plant VS: Foreground CR: Green CO: Naturalistic	CI: A blossoming barley/wheat plant	↓	Phase 6: EXP: The lexis <i>known matter</i> relates to the image of a wheat plant to take the viewers to the next location. INT: The depicted world is <i>nose-here</i> , but still positioning viewers as observer.
21	 WITHIN ALL <i>known</i> MATTER	↓ Written language/typography: WITHIN ALL <i>known</i> MATTER	↓	↓	TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>within</i> and image of wheat plant. (2) Dissolving transition reflects a link to next item. (Transition: dissolving)
22	 WITHIN ALL <i>known</i> MATTER	↓	↓	↓	
23		CP: Stationary HP: Direct VP: Median D: Very Close Shot VC: Earth/Soil VS: Foreground and Background CR: Brown CO: Naturalistic	CI: An unearthed fossil	↓	Phase 7: EXP: The lexis <i>time</i> relates to the image of an unearthed fossil to take the viewers to the next location. INT: The depicted world is <i>nose-here</i> , but still positioning viewers as observer.
24	Shot 7 	↓ Written language/typography: <i>Through</i> TIME	↓	↓	TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>through</i> and image of unearthed fossil. (2) Dissolving transition reflects a link to previous item. (Transition: dissolving)






25		↓	↓	↓	
26		↓	↓	↓	
27	Shot 8 	CP: Stationary HP: Direct VP: Low D: Very Long Shot VC: Sky VS: Foreground and Background CR: Blue, Silver CO: Sensory	CI: A worm-view of the sky between the skyscraper	↓	
28		↓ Written language/typography: TO THE <i>limit</i> OF IMAGINATION	↓	↓	<p>Phase 8:</p> <p>EXP: The lexis <i>imagination</i> relates to the image of skyscrapers to take the viewers to the next location.</p> <p>INT: The depicted world is <i>horizon-there</i>, positioning viewers as distant audience.</p> <p>TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>to and</i> image of skyscrapers. (2) Cut transition reflects a move to different types of places i.e. non-landscape.</p> <p>(Transition: cut)</p>
29		↓	↓	↓	

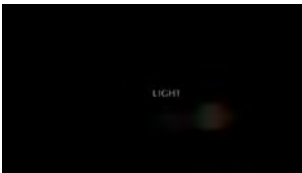


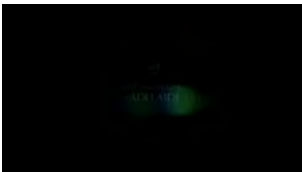

30	Shot 9 	CP: Stationary HP: Direct VP: Median D: Very close shot VC: Bunch of grapes VS: Foreground CR: Red, black CO: Sensory, naturalistic	CI: A bunch of grapes	↓	Phase 9: EXP: The lexis <i>living cells</i> relates to the image of a bunch of grapes to take the viewers to the next location. INT: The depicted world is <i>nose-here</i> , but still positioning viewers as observer. TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>inside</i> and image of a bunch of grapes. (2) Dissolving transition reflects a link to next item. (Transition: dissolving)
31		↓ Written language/typography: INSIDE ALL <i>living</i> CELLS	↓	↓	
32		↓	↓	↓	
33	Shot 10 	CP: Stationary HP: Direct VP: Median D: Very close shot VC: Red blood cells VS: Foreground and background CR: Red CO: Sensory, naturalistic	CI: A group of red blood cells	↓	Phase 10: EXP: The lexis <i>living cells</i> relates to the image of red blood cells to take the viewers to the next location. INT: The depicted world is <i>nose-here</i> , but still positioning viewers as observer. TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>inside</i> and image of red blood cells. (2) Cut transition reflects a move to different types of places i.e. human participants. (Transition: cut)
34		↓	↓	↓	



35	Shot 11 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Baby face VS: Foreground CR: Skin colour (Caucasian) CO: Naturalistic	NI: A baby is blinking his/her eyes	↓	Phase 11: EXP: The lexis <i>soul</i> relates to the image of a baby to take the viewers to the next location. INT: The depicted world is <i>nose-here</i> , but still positioning viewers as observer.
36		↓ Written language/typography: AND WITHIN THE <i>human</i> SOUL	↓	↓	TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>within</i> and image of a baby. (2) Dissolving transition reflects a link to next item. (Transition: dissolving)
37	Shot 12 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Violin VS: Foreground CR: Brown, blue, sand CO: Naturalistic	NI: A woman/musician is playing a violin	↓	Phase 12: EXP: The lexis <i>soul</i> relates to the image of a violin player to take the viewers to the next location. INT: The depicted world is <i>nose-here</i> , but still positioning viewers as observer.
38		↓	↓	↓	TEX: (3) Covariate tie with previous on basis of places shown in lexis <i>within</i> and image of a violin player. (4) Dissolving transition reflects a link to next item. (Transition: dissolving)
39		↓	↓	↓	

40		↓	↓	↓	
41		↓	↓	↓	
42	Shot 13 	CP: Stationary HP: Direct VP: Low D: Long shot VC: A diver underwater VS: Foreground CR: Black, blue CO: Naturalistic	NI: A diver is swimming underwater.	↓	
43		↓	↓	↓	<p>Phase 13:</p> <p>EXP: The lexis <i>light</i> relates to the image of a light shining through the water to take the viewers to understand what is being sought in the journey.</p> <p>INT: (1) The depicted world is <i>horizon-there</i>, positioning viewers as distant audience. (2) The low angled image also positions the audience as observers.</p> <p>TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>seek</i> and image of a diver underwater. (2) Cut transition reflects a movement to the next types of image i.e. more concrete actions of university students.</p> <p>(Transition: cut)</p>

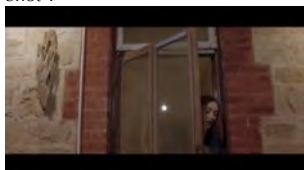
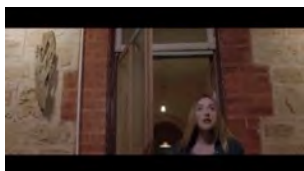
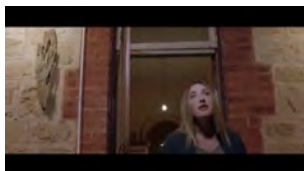
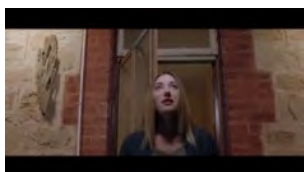
44		↓ Written language/typography: WE <i>seek</i> LIGHT	↓	↓	
45	Shot 14 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Test tube, goggles VS: Foreground CR: White, green, brown CO: Sensory	NI: Two students are examining a test tube	↓	PHASE 14: EXP: The lexis <i>light</i> relates to the image of a light behind the students. INT: (1) The depicted world is <i>nose-here</i> , positioning viewers as observer. (2) Eye-level image position viewers equal to the image TEX: (1) Covariate tie with previous on basis of places shown in lexis <i>seek</i> and image of the students. (2) Cut transition reflects a movement to the next types of image i.e. more concrete actions of university students.
46		↓	↓	↓	
47		↓	↓	↓	
48	Shot 15 	CP: Stationary HP: Direct VP: Low D: Medium close shot VC: Books, shelf VS: Foreground CR: Brown, black, white CO: Sensory, naturalistic	NI: A student is reading in the library	↓	Phase 15: EXP: <i>The light of the new knowledge</i> as if clarifying the notion of light as metaphor to knowledge. INT: (1) The depicted world is <i>nose-here</i> , positioning viewers as observer. (2) Eye-level image position viewers equal to the image






49		↓ Written language/typography: THE LIGHT OF <i>new</i> KNOWLEDGE	↓	↓	<p>TEX:</p> <p>(1) Covariate tie with previous on basis of the expansion of <i>light</i> in to <i>the light of the new knowledge</i>.</p> <p>(2) Cut transition reflects a movement to the next types of image i.e. the closing frames displaying the university slogo and logo.</p> <p>(Transition: cut)</p>
50		↓	↓	↓	
51		↓	↓	↓	
52		↓	↓	↓	
53		↓	↓	↓	

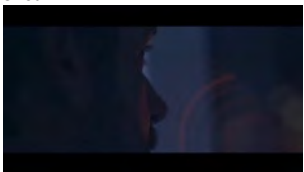

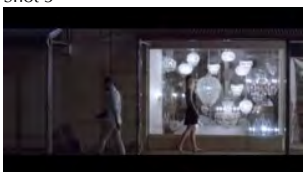
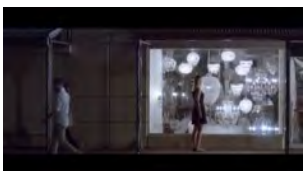
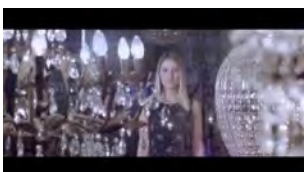
54	Shot 16 	CP: Stationary HP: Direct VP: Medium D: Medium long shot VC: Light bubbles VS: Foreground and background CR: Black CO: Sensory, hyperreal Written language/typography: LIGHT	CI: Seek Light slogo	↓	Phase 16a: EXP: Slogo Seek light ends the clip INT: The depicted world is <i>horizon- there</i> , positioning viewers as distant audience. TEX: (1) Covariate tie using light bubbles on dark background. (2) Dissolving transition reflects a link to previous item. (Transition: dissolving)
55		↓ Written language/typography: seek LIGHT	↓	↓	
56		↓	↓	↓	
57		↓	↓	↓	
58	Shot 17 	CP: Stationary HP: Direct VP: Medium D: Medium long shot VC: University logo VS: Foreground and background CR: Black CO: Sensory, hyperreal University logo appears: Vertical configuration Written language/typography: THE UNIVERSITY of ADELAIDE	CI: University of Adelaide logo	↓	Phase 16b: EXP: University logo concludes the clip INT: The depicted world is <i>horizon- there</i> , positioning viewers as distant audience. TEX: (1) Covariate tie using light bubbles on dark background.





59		↓	↓	↓	(2) Dissolving transition reflects a link to previous item. End of clip Frame stops
60		↓	↓	↓	


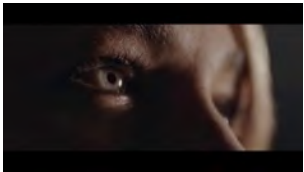

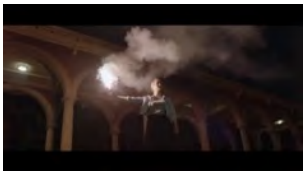
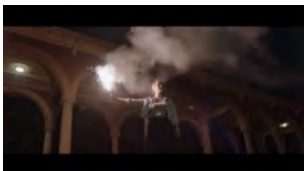
Seek Light 2



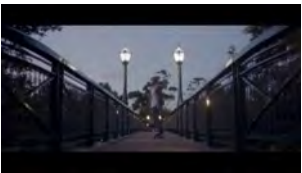
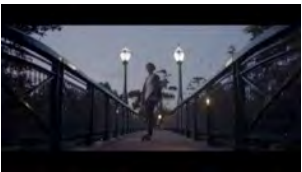

T	Visual frame	Visual image	Kinesic action	Soundtrack	Metafunction Interpretation in Phases and subphases
Col 1	Column 2	Column 3	Column 4	Column 5	Column 6
1	Shot 1 	CP: Stationary HP: Direct VP: Low D: Long shot VC: Door, lightbulb VS: Foreground CR: Red, light CO: Naturalistic	NL: A Caucasian young woman appears from inside a building towards outside, opening a glass door. Only head is shown. A lit small light bulb is shown above the arch inside the room, seen through the glass door.	[♩] instrumental music Tempo: slow	Phase 1 EXP: A female model is shown to gaze towards the light, with a light bulb in the background. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers. TEX: Covariate tie using a source of light (light bulb). Transition: cut
2		↓	The woman continues to step outside. The door opening is wider, now her upper part of body is shown. A lit small light bulb is shown above the arch inside the room, seen through the open door.	[♩] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>What if you could change</i>	
3		↓	The woman is now outside the door, closing the door behind her. She gazes at something off-screen. A lit small light bulb is shown above the arch inside the room, seen through the open door.	[♩] instrumental music [±] spoken voice off-screen [♂] male speaker z Tempo: slow Spoken language transcription: <i>The way you think</i>	
4		↓	The woman is now outside the building. The door is closing. She gazes at something off-screen. A lit small light bulb is no longer seen.	[♩] instrumental music Tempo: slow	

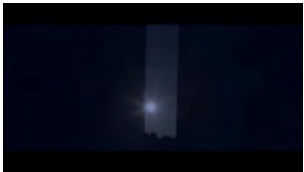
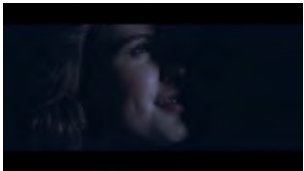
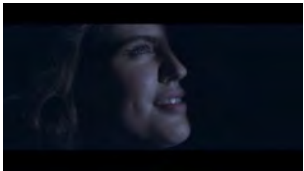

5		↓	The woman is now outside the building. The door is closing further. She gazes at something off-screen. A lit small light bulb is no longer seen.	↓	
6	Shot 2 	CP: Stationary HP: Direct VP: Median D: Long shot VC: Old building, light at the end of the alley VS: Foreground CR: Red, white, light CO: Naturalistic	NI A young man is seen from the back. He is facing an alley of old buildings. A beam of light is seen from between the buildings.	↓	Phase 2 EXP: A male model is shown to walk towards a source of light within the alley. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers.
7		↓	The young man moves towards the centre of the frame. The space of the alley in between is now exposed, showing more beams of light.	↓	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
8	Shot 3 	CP: Stationary HP: Direct VP: Median D: Very long shot VC: A garden hedge, light (unknown source) VS: Foreground CR: Green, black, light CO: Naturalistic	NI A young woman is seen standing in front of the opening within a tall hedge. Beam of light seems to come from behind her, from the direction of the opening in the hedge.	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>Change the way</i>	Phase 3 EXP: A female model is shown to stand within the lights from the opening of the hedge. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
9		↓	↓	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>you view the world</i>	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut


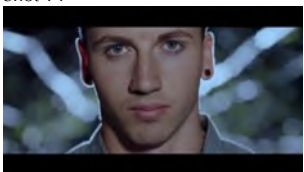
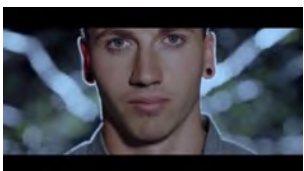

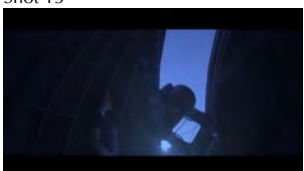
10	Shot 4 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Face, Light (unknown source) VS: Foreground CR: Black, light CO: Naturalistic	NI A young person is gazing at something distant very intently. A beam of light is seen from the left. Light bubble is seen on the right side of the frame.	[♫] instrumental music Tempo: slow	Phase 4 EXP: A male model is shown to gaze towards the light, with a light bulb on the left. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers.
11		↓	A young person is gazing at something distant very intently. A beam of light is seen more clearly from the left. Weaker light bubble is seen on the right side of the frame.	↓	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
12	Shot 5 	CP: Stationary HP: Direct VP: Median D: Very long shot VC: Light chandeliers etc VS: Foreground CR: Brown, light CO: Naturalistic	NI A young woman is walking pass a window of a lighting store. A young man is walking in the opposite direction. Various types of lights are lit up inside the store. (Lush lighting, Rundle street)	↓	Phase 5a EXP: A female model is shown to gaze towards the lights inside the light store. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
13		↓	The young woman stops in front of the window of the lighting store. A young man is walking in the opposite direction. Various types of lights are lit up inside the store.	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>Would you?</i>	TEX: Covariate tie using a source of light (light bulbs, chandeliers etc). Transition: cut
14		CP: Stationary HP: Direct VP: Median D: Medium shot VC: Light chandeliers etc VS: Foreground CR: Black, light CO: Naturalistic	NI The young woman is seen to gaze directly to the lights. The picture is taken from inside the lighting store.	[♫] instrumental music Tempo: slow	Phase 5b EXP: A female model is shown to gaze towards the lights inside the light store. INT:



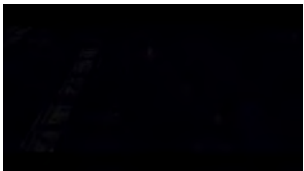

15		↓	↓	↓	The depicted world is <i>nose-here</i> , positioning viewers as observers. TEX: Covariate tie using a source of light (light bulbs, chandeliers etc). Transition: cut
16	Shot 6 	CP: Stationary HP: Direct VP: Median D: Very long shot VC: Sunlight, sprinkler VS: Foreground CR: Green, light CO: Naturalistic	NI A young woman is standing on the grass lawn amidst the trees on a sunny day. (Adelaide Botanical Garden)	↓	Phase 6a EXP: A female model is stand in a garden full of light. A sprinkler is shown nearby. INT: The depicted world is <i>horizon-there</i> , positioning viewers as observers. TEX: Covariate tie using a source of light (the sun). Transition: cut
17	Shot 7 	CP: Stationary HP: Oblique VP: Low D: Close shot VC: Sunlight VS: Foreground CR: Natural skin colour, light CO: Naturalistic	NI The young woman is gazing towards something off-screen on a sunny day.	↓	Phase 6b EXP: A female model is shown to gaze towards the light, with sunshine all around. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers.
18		↓	↓	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>What if you could become</i>	TEX: Covariate tie using a source of light (the sun). Transition: cut

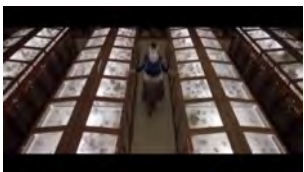
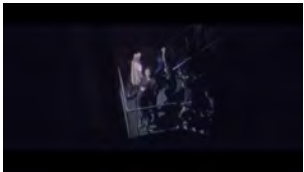



19		↓	↓	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>More adaptable</i>	
20	Shot 8 	CP: Stationary HP: Oblique VP: Low D: Very close shot VC: Light (unknown source) VS: Foreground CR: Natural skin colour, light CO: Naturalistic	NI A young woman is gazing at something off screen. Light seems to come from her front direction.	[♫] instrumental music Tempo: slow	Phase 7a EXP: A female model is shown to gaze towards the light. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers. TEX: Covariate tie using a source of light (unknown source of light).
21		↓	A young woman is gazing at something off screen. Light seems to come from her front direction. The light seems to leave.	↓	Transition: cut
22	Shot 9 	CP: Stationary HP: Oblique VP: Low D: Long shot VC: Flare, old building VS: Foreground CR: Red, black, light CO: Naturalistic	NI A young woman is holding a lit-up smoky flare in front of archway with pillar (The Cloister).	[↓]	Phase 7b EXP: A female model is shown to gaze somewhere offscreen, holding a lit flare. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
23		↓	↓	↓	TEX: Covariate tie using a source of light (flare). Transition: cut


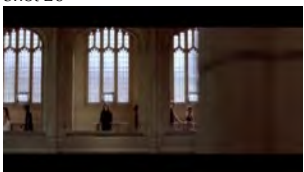
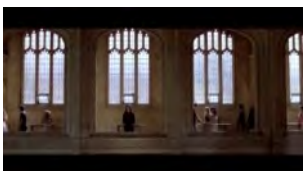

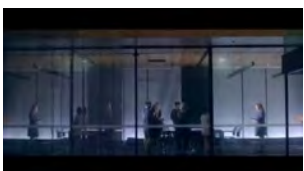
24	Shot 10 	CP: Stationary HP: Direct VP: Low D: Very long shot VC: Old building, Light (unknown source) VS: Foreground CR: Red, grey, light CO: Naturalistic	NI A woman is running up the stairs towards the top of the building.	↓	Phase 8 EXP: A model is shown to run up the stairs in the exterior of a tubular building. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
25		↓	↓	↓	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
26	Shot 11 	CP: Stationary HP: Direct VP: Low D: Very long shot VC: Lamp post, bridge, skateboard VS: Foreground CR: Green, grey, light CO: naturalistic	NI A young man is skating on the bridge. Lights on the bridge are lit up. (Bridge over Torrens river behind the UofA)	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>More resilient</i>	Phase 9 EXP: A male model is skating on the bridge, approaching the camera. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
27		↓	↓	[♫] instrumental music Tempo: slow	TEX: Covariate tie using a source of light (lamp post). Transition: cut
28		↓	↓	↓	






29	Shot 12 	CP: Stationary HP: Direct VP: Low D: Very long shot VC: Moonlight VS: Foreground CR: Black, light CO: Naturalistic	NI A moonlight is shown to lit up in between building.	↓	Phase 10a EXP: A moonlight is shown from between an opening in a building. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience. TEX: Covariate tie using a source of light (moonlight). Transition: cut
30		CP: Stationary HP: Direct VP: Low D: Close shot VC: Light (unknown source) VS: Foreground CR: Black, light CO: Naturalistic	NI A young woman is smiling while looking at the light.	↓	Phase 10b EXP: A female model is shown to gaze towards the light. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers.
31		↓	↓	↓	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
32	Shot 13 	CP: Stationary HP: Direct VP: Low D: Very long shot VC: A garden tunnel VS: Foreground CR: Green, black, light CO: Naturalistic	NI A young man is walking underneath the arched walkway. (Adelaide Botanical Garden)	↓	Phase 11a EXP: A model is shown to walk underneath the arched walkway. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience. TEX: Covariate tie using a source of light (unknown source of light). Transition: cut



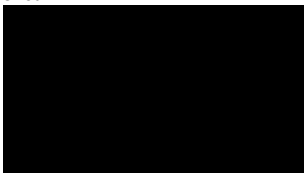

33		↓	↓	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>A problem solver</i>	
34	Shot 14 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Face VS: Foreground CR: Green, black, light CO: Naturalistic	NI A young man is gazing directly towards viewers.	[♫] instrumental music Tempo: slow	Phase 11b EXP: A male model is shown to gaze directly towards the viewers. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers. TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
35		↓	↓	↓	
36		↓	↓	↓	
37	Shot 15 	CP: Stationary HP: Direct VP: Low D: Very long shot VC: Telescope VS: Foreground CR: Black, light CO: Naturalistic	NI A young woman is standing in front of a telescope. Light is coming from between the opening at the observatory.	↓	Phase 12a EXP: A female model is shown to stand in front of a telescope. A source of light is lit from the bottom. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.

38		↓	↓	↓	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
39	Shot 16 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Face VS: Foreground CR: Black, light CO: naturalistic	NI Two young women are looking at something off screen.	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>Who sees opportunities</i>	Phase 12b EXP: Two female models are shown to gaze towards the light. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers. TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
40	Shot 17 	CP: N/A HP: N/A VP: N/A D: N/A VC: None VS: None CR: Black CO: Naturalistic	NI A blank, black frame.	[♫] instrumental music Tempo: slow	Phase 13a EXP: N/A INT: N/A TEX: N/A Transition: cut
41		CP: Stationary HP: Direct VP: Median D: Very long shot VC: Display boxes VS: Foreground CR: Black, brown, light CO: Naturalistic	A woman is standing in between the horizontal display cabinets. Lights are coming from inside the display box.	↓	Phase 13b EXP: A female model is shown to gaze towards the viewers. Lights are coming from inside the display boxes. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience. TEX: Covariate tie using a source of light (display boxes).

42		↓	↓	↓	Transition: cut
43	Shot 18 	CP: Stationary HP: Direct VP: High D: Very long shot VC: Stairs VS: Foreground CR: Black, white, light CO: Naturalistic	NI A man is standing at the split landing of a staircase, amidst the people walking upstairs. He is gazing to the viewers. (Grayson Rotumah, a lecturer in music)	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>And leads others</i>	Phase 14a EXP: A male model is walking up the stairs in between a crowd. He is gazing towards the viewers. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience. TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
44		↓	↓	[♫] instrumental music Tempo: slow	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
45	Shot 19 	CP: Stationary HP: Direct VP: Median D: Close shot VC: Face VS: Foreground CR: Natural skin colour, light CO: Naturalistic	NI A man is smiling towards the viewers. Light is directed towards his face.	↓	Phase 14b EXP: A male model is shown to gaze directly towards the viewers. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers.
46		↓	↓	↓	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut



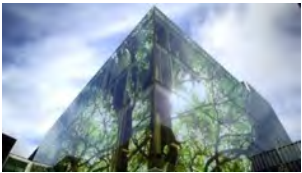
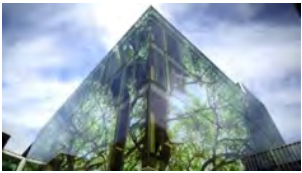
47		↓	↓	<p>[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow</p> <p>Spoken language transcription: <i>What if you could change</i></p>	
48	<p>Shot 20</p> 	<p>CP: Stationary HP: Direct VP: Median D: Very long shot VC: Interior of Bonython Hall VS: Foreground CR: Sandstone CO: Naturalistic</p>	<p>NI A woman is standing in between the pillars. (Mezzanine in Bonython hall). Light is coming from outside the windows.</p>	<p>[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow</p> <p>Spoken language transcription: <i>How you think</i></p>	<p>Phase 15</p> <p>EXP: A female model is standing between the pillars in the mezzanine of Bonython Hall. She is lit with the sunshine coming from the window.</p> <p>INT: The depicted world is <i>horizon-there</i>, positioning viewers as distant audience.</p> <p>TEX: Covariate tie using a source of light (sun through the window).</p> <p>Transition: cut</p>
49		↓	↓	<p>[♫] instrumental music Tempo: slow</p>	
50	<p>Shot 21</p> 	<p>CP: Stationary HP: Direct VP: Median D: Very long shot VC: Glass walled building VS: Foreground CR: Black, white, light CO: Naturalistic</p>	<p>NI A group of students and a teacher are discussing. Lights are coming from the background. (Braggs building).</p>	↓	<p>Phase 16</p> <p>EXP: A group of students and teacher are shown interacting in a room.</p> <p>INT: The depicted world is <i>horizon-there</i>, positioning viewers as distant audience.</p>
51		↓	↓	<p>[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow</p> <p>Spoken language transcription: <i>Just by choosing</i></p>	<p>TEX: Covariate tie using a source of light (unknown source of light).</p> <p>Transition: cut</p>


52	Shot 22 	CP: Stationary HP: Direct VP: Median D: Long shot VC: Math lawn at UofA, students, buildings VS: Foreground CR: Green, white, light CO: Naturalistic	NI A young woman is standing on the lawn (Math Lawn) between two modern buildings. A classical building is seen at the background. Lights are sourced from the lamp posts in the lawn.	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>How you learn</i>	Phase 17 EXP: A female model is shown to gaze towards the light to her right. INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
53		↓	↓	[♫] instrumental music Tempo: slow	TEX: Covariate tie using a source of light (unknown source of light). Transition: cut
54		↓	↓	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>Just by choosing</i>	
55	Shot 23 	CP: Stationary HP: Direct VP: Low D: Very long shot VC: Stairs, lamp VS: Foreground CR: Green, black, light CO: Naturalistic	NI A young woman is ascending the staircase (staircase in front of Napier building). She seems to be walking towards the light. Another light is coming from a lamp post.	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: slow Spoken language transcription: <i>Where you learn</i>	Phase 18 EXP: A female model is shown to gaze towards the light, with a light bulb in the background. INT: The depicted world is <i>nose-here</i> , positioning viewers as observers.
56		↓	↓	[♫] instrumental music Tempo: slow	TEX: Covariate tie using a source of light (light bulb). Transition: cut





57		Written verbiage appears: <i>seek</i> LIGHT.	↓	↓	
58		↓	↓	↓	
59	Shot 24 	CP: N/A HP: N/A VP: N/A D: N/A VC: None VS: None CR: Black CO: Sensory, hyperreal	↓	↓	Phase 19 EXP: University logo concludes the clip INT: The depicted world is <i>horizon-there</i> , positioning viewers as distant audience.
60		CP: Stationary HP: Direct VP: Median D: Very long shot VC: University logo VS: Foreground CR: Black, red, blue, gold CO: Naturalistic University Logo appears (standard vertical logo)	↓	↓	TEX: Covariate tie using light bubbles on dark background. End of clip Frame stops




Go Beyond



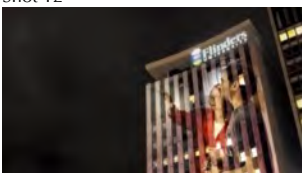
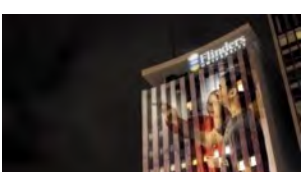
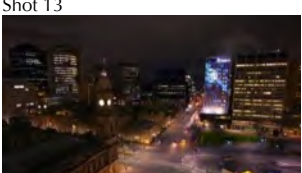
Note: GB contains two types of images. In the annotation, they are presented as main image (MI) and embedded image (EI).






T	Visual frame	Visual Image		Kinesic action	Soundtrack	Metafunction Interpretation in Phases and subphases
Col 1	Column 2	Column 3		Column 4	Column 5	Column 6
1	Shot 1 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Pan sideways HP: Oblique VP: Low D: Very Long Shot VC: Earth VS: Foreground CR: Blue, white CO: Naturalistic	MI: CI → A signage of Flinders university logo on the top part of a glass walled building. EI: CI → The image of the earth is reflected on the wall. A part of a satellite is shown on the top left corner of the frame. A blue sky is seen in the background.	[♫] instrumental music [±] spoken voice off-screen [♂] male speaker Tempo: median Spoken language transcription: none	Phase 1 EXP Flinders glass-walled building frames earth image with satellite. INT A low-angled close shot of the building image as MI establish distance with the viewers; very long shot of the EI is <i>horizon-there</i> to position viewers as audience.
2		↓	↓	↓	↓ Spoken language transcription: <i>At Flinders University</i>	TEX Flinders logo at the top, earth's image at the bottom; covariate tie is blue sky at the background. (Transition: cut)
3	Shot 2 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Pan sideways HP: Oblique VP: Low D: Very Long Shot VC: Forest VS: Foreground CR: Green CO: Naturalistic	MI: CI → The corner tip of a glass walled building. EI: CI → An image of a forest is reflected on the glass wall. A blue sky is seen in the background.	↓ Spoken language transcription: <i>There's room</i>	Phase 2 EXP Flinders glass-walled building frames an image of a forest. INT A low-angled shot of the building image as MI establish distance with the viewers; low angled long shot at the EI is <i>horizon-there</i> to position viewers as audience.
4		↓	↓	↓	↓ Spoken language transcription: <i>For ideas</i>	TEX Covariate tie is blue sky and white clouds at the background. (Transition: cut)



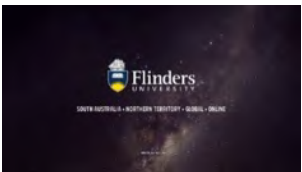

5	Shot 3 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Pan sideways HP: Oblique VP: Low D: Very Long Shot VC: A diver underwater VS: Foreground CR: Light blue CO: Naturalistic	MI: CI → An image of The Hub building and its lawn. EI: NI → An image of a diver swimming underwater. A blue sky is seen in the background.	↓ Spoken language transcription: <i>to grow</i>	Phase 3 EXP Flinders glass-walled building frames an image of a diver underwater. INT A low-angled shot of the building image as MI establish distance with the viewers; long shot at the EI is <i>horizon-there</i> to position viewers as audience.
6		↓	↓	↓	↓ Spoken language transcription: <i>In this</i>	TEX Covariate tie is blue sky and white clouds at the background. (Transition: cut)
7	Shot 4 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Pan sideways HP: Oblique VP: Low D: Close up VC: A female model VS: Foreground CR: Blue CO: Naturalistic	MI: CI → An image of the intersection of two glass walled buildings. EI: NI → A young woman is smiling. A blue sky is seen in the background.	↓ Spoken language transcription: <i>collaborative</i>	Phase 4 EXP Flinders glass-walled building frames an image of a female model. INT A low-angled shot of the building image as MI establish distance with the viewers; close shot at the EI is <i>nose-here</i> to position viewers as audience.
8		↓	↓	↓	↓ Spoken language transcription: <i>Learning environment</i>	TEX Covariate tie is blue sky at the background. (Transition: cut)
9	Shot 5 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Stationary HP: Oblique VP: Low D: Close up and medium shot VC: A model and a theatrical act VS: Foreground CR: Pink, white CO: Naturalistic	MI: CI → An image of two glass-walled buildings. EI: NI → On the left: A woman in baroque style make up is smiling. On the right: A group of actors are acting a theatrical act. A blue sky is seen in the background.	↓ Spoken language transcription: <i>We inspire</i>	Phase 5 EXP Flinders glass-walled buildings frame a female model and a group of students in theatrical acts. INT A low-angled shot of the building image as MI establish distance with the viewers; both close and long shots at the EI are both <i>horizon-there</i> and <i>nose-here</i> to position viewers as audience.

10		↓	↓	↓	↓	<p>Spoken language transcription: <i>One another</i></p> <p>TEX Covariate tie is blue sky and white clouds at the background.</p> <p>(Transition: cut)</p>
11	<p>Shot 6</p> 	<p>MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic</p>	<p>EI CP: Stationary HP: Oblique VP: Low D: Very Close Shot VC: Molecules VS: Foreground CR: Blue CO: Hyperreal</p>	<p>MI: CI → An image of a glass walled building.</p> <p>EI: NI → A set of molecules moves inside its pouch. A blue sky is seen in the background.</p>	<p>↓</p> <p>Spoken language transcription: None</p>	<p>Phase 6</p> <p>EXP Flinders glass-walled building frames an image of a molecule.</p> <p>INT A low-angled shot of the building image as MI establish distance with the viewers; close shot at the EI is <i>nose-here</i> to position viewers as audience.</p> <p>TEX Covariate tie is blue sky and white clouds at the background. (Transition: cut)</p>
12	<p>Shot 7</p> 	<p>MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic</p>	<p>EI CP: Stationary HP: Oblique VP: Low D: Very close shot VC: A newborn baby VS: Foreground CR: Skin colour CO: Naturalistic</p>	<p>MI: CI → An image of a glass walled building.</p> <p>EI: NI → A side view of a (newborn) baby is lying down, crying. A blue sky is seen in the background.</p>	<p>↓</p> <p>Spoken language transcription: <i>Shaping future</i></p>	<p>Phase 7</p> <p>EXP Flinders glass-walled building frames an image of a bab.</p> <p>INT A low-angled shot of the building image as MI establish distance with the viewers; close shot at the EI is <i>nose-here</i> to position viewers as audience.</p>
13		↓	↓	↓	↓	<p>Spoken language transcription: <i>Through</i></p> <p>TEX Covariate tie is blue sky and white clouds at the background.</p> <p>(Transition: cut)</p>


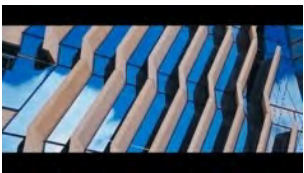
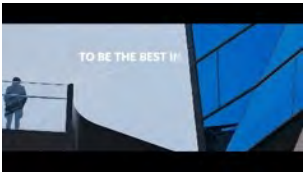
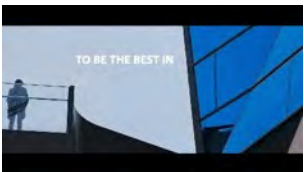
14	<p>Shot 8</p> 	<p>MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic</p>	<p>EI CP: Stationary HP: Direct VP: Low D: Close Shot VC: A robotic arm VS: Foreground CR: Black and red CO: Naturalistic</p>	<p>MI: → CI A full screen image of a glass wall building. EI: NI → A robotic tool is moving in its line.</p>	<p>↓</p> <p>Spoken language transcription: <i>Creative exploration</i></p>	<p>Phase 8</p> <p>EXP Flinders glass-walled building frames a robotic apparatus.</p> <p>INT A median shot of the building image as MI establish distance with the viewers; close shot at the EI is <i>nose-here</i> to position viewers as audience.</p> <p>TEX Covariate tie is blue sky and white clouds at the background. (Transition: cut)</p>
15	<p>Shot 9</p> 	<p>MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic</p>	<p>EI CP: Stationary HP: Oblique VP: High D: Very Long Shot VC: A city view VS: Foreground CR: Multicolour CO: Naturalistic</p>	<p>MI: CI → An image of a glass walled building. EI: CI → A city view is reflected on the glass wall. A blue sky is seen in the background.</p>	<p>↓</p> <p>Spoken language transcription: <i>Here</i></p>	<p>Phase 9</p> <p>EXP Flinders glass-walled building frames an image of a city view.</p> <p>INT A low-angled shot of the building image as MI establish distance with the viewers; long shot at the EI is <i>horizon-there</i> to position viewers as audience.</p> <p>TEX Covariate tie is blue sky and white clouds at the background. (Transition: cut)</p>
16	<p>Shot 10</p> 	<p>MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic</p>	<p>EI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Wind turbine VS: Foreground CR: Orange, black CO: Naturalistic</p>	<p>MI: CI → A glass wall building. EI: CI → The top parts of wind power turbine are shown with a sunset background. A blue sky is seen in the background, getting darker.</p>	<p>↓</p> <p>Spoken language transcription: None</p>	<p>Phase 10</p> <p>EXP Flinders glass-walled building frames an image of wind power.</p> <p>INT A long shot of the building image as MI establish distance with the viewers; median shot at the EI is <i>nose-here</i> to position viewers as audience.</p> <p>TEX Covariate tie is blue, greyish sky and white clouds at the background. (Transition: cut)</p>






17	Shot 11 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Stationary HP: Oblique VP: Low D: Medium Shot VC: Student-teacher interaction VS: Foreground CR: Multicolour CO: Naturalistic	MI: → CI An image of a glass walled building. A dusky blue sky is seen in the background. EI: NI → A mother/teacher is talking to a boy.	↓ Spoken language transcription: <i>Unconventional wisdom</i>	Phase 11 EXP Flinders glass-walled building frames an image of a teacher-student interaction. INT A low-angled shot of the building image as MI establish distance with the viewers; median shot at the EI is <i>nose-here</i> to position viewers as audience.
18		↓	↓	↓	↓ Spoken language transcription: <i>Thrives</i>	TEX Covariate tie is darkish, greyish blue sky at the background. (Transition: cut)
19	Shot 12 	MI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	EI CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Student-teacher interaction VS: Foreground CR: Red, grey, white CO: Naturalistic	MI: CI → An image of a glass walled building (Flinders Victoria Square campus). Night sky is seen in the background. EI: NI → A teacher and a student are interacting in front of a whiteboard.	↓ Spoken language transcription: <i>Flinders' spirit</i>	Phase 12 EXP Flinders glass-walled building frames teacher-student interaction. INT A low-angled shot of the building image as MI establish distance with the viewers; median shot at the EI is <i>nose-here</i> to position viewers as audience.
20		↓	↓	↓	↓ Spoken language transcription: <i>Of innovation</i>	TEX Covariate tie is dark sky and white clouds at the background. (Transition: cut)
21	Shot 13 	CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic		MI: CI → A city view from the top with building windows lit up. Night sky is seen in the background. EI: None	↓ Spoken language transcription: <i>providing</i>	Phase 13 EXP The camera zoomed out to show an image of a night city view. INT A high-angled shot of the city view establishes distance with the viewers. TEX Covariate tie is dark night sky at the background. (Transition: cut)





22	Shot 14 	CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	MI: CI → An image of a glass walled building (The hub?). Night sky is seen in the background. EI: CI → Typography of Go Beyond slogo and Flinders University logo	↓ Spoken language transcription: <i>Fertile ground</i>	Phase 14a EXP Flinders building, lit up from within. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is dark night sky at the background. (Transition: cut)
23		↓ Written language/typography: GO BEYOND	↓	↓ Spoken language transcription: <i>For brave thinking</i>	
24		↓	↓	↓ Spoken language transcription: <i>Empowering you</i>	
25		↓	↓	↓ Spoken language transcription: <i>To realise</i>	
26		CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic	MI: CI → The tip of The Hub building flashing towards the starry night sky.	↓ Spoken language transcription: <i>Your ambition</i>	Phase 14b EXP The tip of Flinders glass-walled building against the dark night sky. INT A long shot of the building image establishes distance with the viewers. TEX Covariate tie is dark night sky at the background. (Transition: cut)


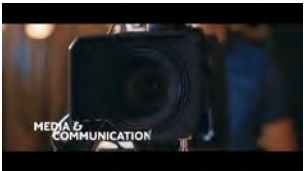


27		↓	MI: CI → A starry night sky	↓ Spoken language transcription: None	Phase 15a EXP Starry night sky. INT Median shot positions viewers at the equal level. TEX Covariate tie is dark night sky at the background. (Transition: cut)
28		CP: Stationary HP: Oblique VP: Low D: Long Shot VC: Building VS: Foreground CR: Black, Blue CO: Naturalistic Written language/typography: Standard horizontal Flinders logo <i>SOUTH AUSTRALIA. NORTHERN TERRITORY. GLOBAL. ONLINE.</i>	MI: CI → Logo of Flinders University. Starry night sky in the background.	↓ Spoken language transcription: <i>And go beyond</i>	Phase 15b EXP Flinders university logo against the starry night sky. INT Median shot positions viewers at the equal level. TEX Covariate tie is dark night sky at the background.
29		↓	↓	↓ Spoken language transcription: None	(Transition: cut) End of clip Frame stops
30		↓	↓	↓ Spoken language transcription: None	





Study with The Best





T	Visual frame	Visual image	Kinesic action	Soundtrack	Metafunction Interpretation in Phases and subphases
Col 1	Column 2	Column 3	Column 4	Column 5	Column 6
1		CP: Stationary HP: Direct VP: Low D: Long Shot VC: UniSA building facade VS: Foreground CR: Black, Blue, white CO: Naturalistic	C1 An exterior of a building with an artistic façade. (The new medical building at North terrace)	[P] instrumental music Tempo: fast	Phase 1 EXP UniSA building exterior. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is the use of blue in the image.
2		↓	↓	↓	(Transition: cut)
3		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A model, UniSA building facade VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: <i>To be the best in</i>	NI A man is standing on top of a building. A glass wall building is seen in the background.	↓	Phase 2 EXP UniSA building exterior. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is the use of blue in the image.
4		↓	↓	[P] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>To be the best</i>	(Transition: cut)




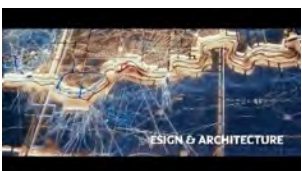
5		↓	↓	[M] instrumental music Tempo: fast	
6		CP: Stationary HP: Direct VP: Low D: Long Shot VC: UniSA building facade VS: Foreground CR: Black, Blue, white CO: Naturalistic	CI The top part of a building with UniSA logo. (UniSA city west campus)	[M] instrumental music [F] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>In your field</i>	Phase 3 EXP UniSA building exterior. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is the use of blue in the image.
7		↓	↓	[M] instrumental music Tempo: fast	(Transition: cut)
8		↓	↓	[M] instrumental music [F] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>You need a university</i>	
9		CP: Stationary HP: Direct VP: Low D: Long Shot VC: UniSA building facade VS: Foreground CR: Black, Blue, white CO: Naturalistic	CI The white clouds in between buildings. (UniSA city west campus)	[M] instrumental music Tempo: fast	Phase 4 EXP UniSA building exterior. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)





10		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Computer generated image VS: Foreground CR: Black, Blue, white CO: Hyperreal Written language/typography: <i>Information technology</i>	CI A graphic image of IT control panel.	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Spoken language transcription: <i>With the best</i>	Phase 5 EXP A computer graphic image showing an IT control panels. INT Median shot establishes equal distance with the viewers. TEX Covariate tie is the use of blue in the image.
11		↓		[♫] instrumental music	(Transition: cut)
12		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Computer generated image (motherboard) VS: Foreground CR: Black, Blue, white CO: Hyperreal	CI A graphic image of a motherboard	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>qualification</i>	Phase 6 EXP UniSA building exterior. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
13		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Safety goggles VS: Foreground CR: Black, Blue, skin colour CO: Naturalistic, hyperreal	NI A young woman is wearing some techy goggles. She seems to be facing a computer screen, the content of which is some coding reflected in the frame.	[♫] instrumental music Tempo: fast	Phase 7 EXP A student using a high tech apparatus/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)





14		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Satellite receiver VS: Foreground CR: Blue, white CO: Naturalistic	CI An image of a satellite receiver	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>A university</i>	Phase 8 EXP A satellite receiver/UniSA facilities. INT A long shot of the satellite establishes distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
15		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A video camera VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: <i>Media and communication</i>	CI The front part of a camera with rectangular rim.	[♫] instrumental music Tempo: fast	Phase 9 EXP A video camera/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
16		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Spoken language transcription: <i>That offers</i>	(Transition: cut)
17		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A cover for building construction VS: Foreground CR: Blue, white CO: Naturalistic	CI A signage of building development.	[♫] instrumental music Tempo: fast	Phase 10 EXP UniSA building exterior. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)






18		CP: Stationary HP: Direct VP: Low D: Long Shot VC: An architectural model VS: Foreground CR: Black, Blue, brown CO: Naturalistic	CI An image of an architectural model	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>A choice of</i>	Phase T1 EXP An architectural model/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
19		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A robotic apparatus VS: Foreground CR: Blue, white CO: Naturalistic	CI Robotic apparatus.	[♫] instrumental music Tempo: fast	Phase T2 EXP A robotic apparatus/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
20		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A robotic apparatus VS: Foreground CR: Blue, white, yellow CO: Naturalistic	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>Two hundred</i>	
21		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A robotic apparatus VS: Foreground CR: Blue, white, yellow CO: Naturalistic Written language/typography: <i>Engineering</i>	↓	[♫] instrumental music	





22		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>World-class</i>	
23		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A raised hand VS: Foreground CR: Black, Blue, white CO: Naturalistic	NI A hand is raised. It seems to belong to a child.	[♫] instrumental music Tempo: fast	Phase 13 EXP A student interaction/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
24		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A painting on canvas VS: Foreground CR: Black, Blue, white CO: Naturalistic	CI An image of a painting.	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>degree</i>	Phase 14 EXP A painting/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
25		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Teaching-student interaction VS: Foreground CR: Blue, white, hair colour CO: Naturalistic Written language/typography: <i>Education</i>	NI A teacher is sitting in front of a class. Students are sitting in front of her, listening to her.	[♫] instrumental music Tempo: fast	Phase 15 EXP A teacher-student interaction/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)





26		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>That is</i>	
27		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A female model VS: Foreground CR: Black, skin colour CO: Naturalistic	NI A student is looking at something offscreen.	[♫] instrumental music Tempo: fast	Phase 16 EXP UniSA building exterior. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
28		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Computer generated image (digital map) VS: Foreground CR: Blue, brown CO: Hyperreal	CI A close shot of a digital map.	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>globally</i>	Phase 17 EXP A digital map/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image.
29		↓ Written language/typography: <i>Design and architecture</i>	↓	[♫] instrumental music Tempo: fast	(Transition: cut)






30		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>recognised</i>	
31		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A model; interior of a building VS: Foreground CR: Black, Blue CO: Naturalistic	NI A model is standing near a short wall on top of a building.	[♫] instrumental music Tempo: fast	Phase 18 EXP UniSA building exterior and a student. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
32		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Tablet computer VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: <i>Business</i>	NI A hand is moving about on the surface of a tablet computer, using a stylus.	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>For its teaching</i>	Phase 19 EXP A table computer/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
33		↓	↓	[♫] instrumental music Tempo: fast	

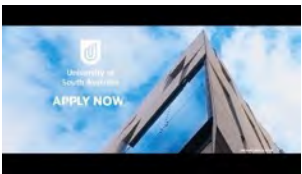


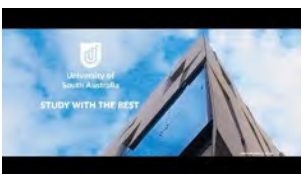
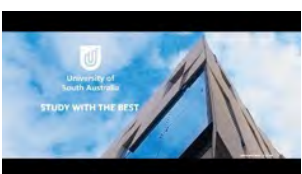
34		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Dark cloud VS: Foreground CR: Black, Blue, white CO: Naturalistic	CI An image of cumulonimbus	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>research</i>	Phase 20 EXP A cumulonimbus. INT A worm-eye view establishes distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
35		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Earth VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: Environment	CI A satellite view of the Earth.	[♫] instrumental music Tempo: fast	Phase 21 EXP A satellite view of earth. INT A high-angled shot of the earth establishes distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
36		↓	↓	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>And</i>	
37		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Typography VS: Foreground CR: Black, Blue, white CO: Hyperreal Written language/typography: Names of various study programs	CI Lines that connect various written language/typography related to the names of subjects in UniSA.	[♫] instrumental music Tempo: fast	Phase 22 EXP A graphic image of kinetic typography. INT Various shots establish both closeness and distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)

38		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>facilities</i>	
39		↓	↓	[♫] instrumental music Tempo: fast	
40		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>And is the best</i>	
41		↓	↓	[♫] instrumental music Tempo: fast	
42		↓	↓	[♫] instrumental music [● ♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>In South Australia</i>	

43		CP: Stationary HP: Direct VP: Low D: Long Shot VC: X-ray VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/static typography in fine prints: Australian graduate survey – graduate destination 2013 to 2015 Full-time employment indicator	NI A hand holding the bottom tip of an X-ray photo.	[M] instrumental music Tempo: fast	Phase 23 EXP X-ray photo/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
44		↓	↓	[M] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>For</i>	
45		CP: Stationary HP: Direct VP: Low D: Long Shot VC: IV dropper VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: Health	NI A hand adjusting the IV dropper.	[M] instrumental music Tempo: fast	Phase 24 EXP An Iv dropper/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
46		↓	↓	[M] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>Graduate career</i>	

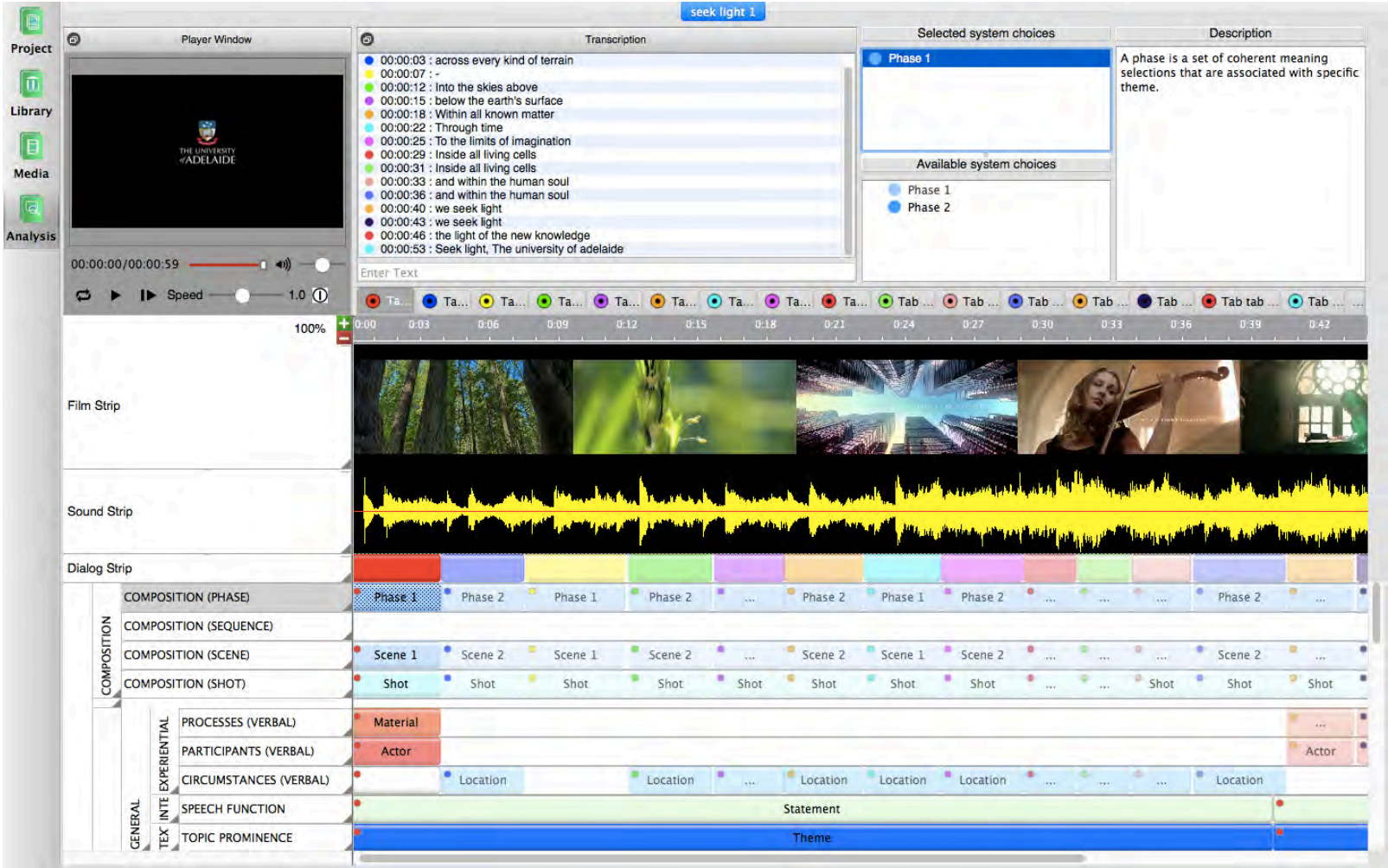
47		↓	↓	[♫] instrumental music Tempo: fast	
48		CP: Stationary HP: Direct VP: Low D: Long Shot VC: UniSA nursing uniform VS: Foreground CR: Blue, white CO: Naturalistic	CI A close look of a uniform bearing the badge: UniSA, School of Nursing and midwifery.	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>UniSA</i>	Phase 25 EXP A nursing and midwifery school uniform/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
49		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Brush VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: <i>Art</i>	NI A brush is stroking a blue paint on a surface.	[♫] instrumental music Tempo: fast	Phase 26 EXP A brush/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
50		↓	↓	[♫] instrumental music Tempo: fast	

51		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Nodes VS: Foreground CR: Blue, skin colour CO: Naturalistic	NI A woman is closing her eyes with electrodes attached to her face.	[♫] instrumental music Tempo: fast	Phase 27 EXP Electrodes/UniSA facilities. INT A close shot establishes closeness with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut)
52		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Medical glove VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: <i>Psychology</i>	NI A hand in blue rubber glove is attaching electrodes to someone's head.	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>Apply now</i>	
53		↓	↓	[♫] instrumental music Tempo: fast	
54		CP: Stationary HP: Direct VP: Low D: Long Shot VC: Nodes VS: Foreground CR: Blue, skin colour CO: Naturalistic	↓	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>To study</i>	
55		↓	↓	[♫] instrumental music Tempo: fast	

56		CP: Stationary HP: Direct VP: Low D: Long Shot VC: A robotic apparatus VS: Foreground CR: Black, Blue, white CO: Naturalistic Written language/typography: <i>Apply now</i> <i>Standard vertical UniSA logo</i>	CI The tip of a building. A blue sky is seen in the background.	[♫] instrumental music [♀] female speaker [±] spoken voice off-screen Tempo: fast Spoken language transcription: <i>With the best</i>	Phase 28 EXP UniSA building exterior. INT A low-angled shot of the building establishes distance with the viewers. TEX Covariate tie is the use of blue in the image. (Transition: cut) End of clip Frame stops
57		↓	↓	[♫] instrumental music Tempo: fast	
58		↓ Written language/typography: <i>Study with the best</i>	↓	[♫] instrumental music Tempo: fast	
59		↓	↓	[♫] instrumental music Tempo: fast	
60		↓	↓	[♫] instrumental music Tempo: fast	

Appendix 6: Screenshot of film analysis using Multimodal Video Analysis Software

Seek Light 1




Project

Library

Media

Analysis

Player Window



00:00:00/00:00:59

Speed 1.0

Transcription

- 00:00:03 : across every kind of terrain
- 00:00:07 : -
- 00:00:12 : Into the skies above
- 00:00:15 : below the earth's surface
- 00:00:18 : Within all known matter
- 00:00:22 : Through time
- 00:00:25 : To the limits of imagination
- 00:00:29 : Inside all living cells
- 00:00:31 : Inside all living cells
- 00:00:33 : and within the human soul
- 00:00:36 : and within the human soul
- 00:00:40 : we seek light
- 00:00:43 : we seek light
- 00:00:46 : the light of the new knowledge
- 00:00:53 : Seek light, The university of adelaide

Enter Text

Selected system choices

Phase 1

Available system choices


Phase 1

Phase 2

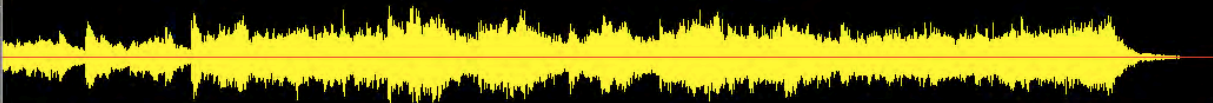
Description

A phase is a set of coherent meaning selections that are associated with specific theme.

Film Strip



Sound Strip



Dialog Strip

COMPOSITION (PHASE)	COMPOSITION (SEQUENCE)	COMPOSITION (SCENE)	COMPOSITION (SHOT)	PROCESSES (VERBAL)	PARTICIPANTS (VERBAL)	CIRCUMSTANCES (VERBAL)	SPEECH FUNCTION	TOPIC PROMINENCE
Phase 2	Phase 1	Phase 2	...	...	...	...	Phase 2	...
Scene 2	Scene 1	Scene 2	...	...	...	...	Scene 2	...
Shot	Shot	Shot	Shot	Shot	Shot	Shot	Shot	Shot
Material	Material	Material	Material	Material	Material	Material	Material	Material
Actor	Actor	Actor	Actor	Actor	Actor	Actor	Actor	Actor
Location	Location	Location	Location	Location	Location	Location	Location	Location
Accompaniment	Accompaniment	Accompaniment	Accompaniment	Accompaniment	Accompaniment	Accompaniment	Accompaniment	Accompaniment
Statement	Statement	Statement	Statement	Statement	Statement	Statement	Statement	Statement
Theme	Theme	Theme	Theme	Theme	Theme	Theme	Theme	Theme

Project

Library

Media

Analysis

Player Window

00:00:00/00:00:59

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

LANGUAGE

WRITTEN

EXPERIENTIAL

G

TEXT DIRECTION

SPACING

TYPEFACE DESIGN

TYPEFACE STYLE

PROCESSES (VISUAL)

PARTICIPANTS (VISUAL)

PARTICIPANT ROLES (VISUAL)

GAZE

SOCIAL DISTANCE

Transcription

00:00:03 : across every kind of terrain

00:00:07 : -

00:00:12 : Into the skies above

00:00:15 : below the earth's surface

00:00:18 : Within all known matter

00:00:22 : Through time

00:00:25 : To the limits of imagination

00:00:29 : Inside all living cells

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00:00:33 : and within the human soul

00:00:36 : and within the human soul

00:00:40 : we seek light

00:00:43 : we seek light

00:00:46 : the light of the new knowledge

00:00:53 : Seek light, The university of adelaide

Enter Text

Selected system choices

Concept

Available system choices

Actor

Reactor

Target

Concept

Description

Concept: The participant is an embodiment of a concept or idea.

0:18 0:21 0:24 0:27 0:30 0:33 0:36 0:39 0:42 0:45 0:48 0:51 0:54 0:57

Left-to-right															
Wide															
Serif															
Small fonts															
...	...	Action	Action	...	...	Action									
...	...	...	...	...	...	Participant 1									
...	...	Actor	Actor	Actor	Actor	Actor									
...	...	...	...	Indirect address	Indirect address	Indirect address									
...	...	...	...	...	...	Medium shot	Medium shot								


Project

Library

Media

Analysis

Player Window



00:00:00/00:00:59

Speed 1.0

Transcription

- 00:00:03 : across every kind of terrain
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- 00:00:46 : the light of the new knowledge
- 00:00:53 : Seek light, The university of adelaide

Enter Text

Selected system choices

- Concept

Available system choices

- Actor
- Reactor
- Target
- Concept


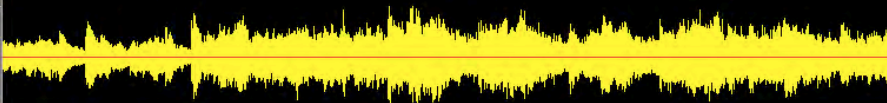
Description

Concept: The participant is an embodiment of a concept or idea.

Film Strip

Sound Strip

Dialog Strip

		0:18	0:21	0:24	0:27	0:30	0:33	0:36	0:39	0:42	0:45	0:48	0:51	0:54	0:57
VISUAL ELEMENTS	INTERPERSONAL MEANING	Zoom in	Zoom in	Zoom in	Zoom in	Zoom in	Zoom in	Zoom in	Zoom out	Zoom out	Zoom out	Zoom out	Zoom out	Zoom out	Zoom in
	CAMERA MOVEMENT	Pan	Pan	Pan	Pan	Pan	Pan	Pan	Tilt	Pan	Pan	Pan	Pan	Pan	Stationary
	HORIZONTAL VIEWING PERSPECTIVE	Angled	Front	Front	Front	Front	Front	Front	Angled	Front	Angled	Angled	Angled	Angled	Front
	VERTICAL VIEWING PERSPECTIVE	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Low angle	Low angle	Low angle	Low angle	Low angle	Low angle	Eye level
	VISUAL PROMINENCE	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Lighting	Colour contrast
	COMPARATIVE RELATIONS	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity	Similarity
	SPATIAL RELATIONS	Detail	Detail	Detail	Overview	Overview	Overview	Overview	Detail	Detail	Detail	Detail	Overview	Overview	Detail
	TEMPORAL RELATIONS	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality
SHOT TRANSITIONS	Dissolve	Dissolve	Cut	Cut	Cut	Cut	Cut	Dissolve	Cut	Cut	Cut	Dissolve	Dissolve	Fade-in/Fade-out	

Project

Library

Media

Analysis

Player Window

00:00:00/00:00:59

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

GENERAL CATALOG FOR VIDEO ANALYSIS

INTER-RE

AUDITORY ELEMENTS

GENERAL (SOUND, MUSIC, TEXT)

SHOT TRANSITIONS

VOLUME (SOUND)

PITCH MOVEMENT

SOUND SETTING

PITCH (SOUND, MUSIC, SONG)

SOUND PROMINENCE

SIMILARITY

DIFFERENCE

Free strip

seek light 1

Transcription

- 00:00:00 : We search
- 00:00:03 : across every kind of terrain
- 00:00:07 : -
- 00:00:12 : Into the skies above
- 00:00:15 : below the earth's surface
- 00:00:18 : Within all known matter
- 00:00:22 : Through time
- 00:00:25 : To the limits of imagination
- 00:00:29 : Inside all living cells
- 00:00:31 : Inside all living cells
- 00:00:33 : and within the human soul
- 00:00:36 : and within the human soul
- 00:00:40 : we seek light
- 00:00:43 : we seek light
- 00:00:46 : the light of the new knowledge

Enter Text

Selected system choices

Available system choices

- Phase 1
- Phase 2

Description

A phase is a set of coherent meaning selections that are associated with specific theme.

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30 0.33 0.36 0.39 0.42

Dissolve	Dissolve	Dissolve	Cut	...	Dissolve	Dissolve	Cut	...	Cut	...	Dissolve	Cut
Polyphonic	...	Polyphonic	...	...	...	...	...	...	...	...	Polyphonic	...
...	...	Foreground sound	...	...	...	...	...	...	...	...	...	...
...

Project

Library

Media

Analysis

Player Window

00:00:00/00:00:59

Speed 1.0

Transcription

seek light 1

- 00:00:00 : We search
- 00:00:03 : across every kind of terrain
- 00:00:07 : -
- 00:00:12 : Into the skies above
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- 00:00:40 : we seek light
- 00:00:43 : we seek light
- 00:00:46 : the light of the new knowledge

Enter Text

Selected system choices

Available system choices

- Phase 1
- Phase 2

Description

A phase is a set of coherent meaning selections that are associated with specific theme.

Film Strip

Sound Strip

Dialog Strip

GENERAL CATALOG FOR VIDEO ANALYSIS	VISUAL	GENERAL (SOUND, MUSIC, SONG)	INTER-RE	AUDITORY ELEMENTS	TEXTUAL
SHOT TRANSITIONS	...	Dissolve	Dissolve	Cut	...
VOLUME (SOUND)
PITCH MOVEMENT
SOUND SETTING	Polyphonic	...
PITCH (SOUND, MUSIC, SONG)
SOUND PROMINENCE	Foreground sound
SIMILARITY
DIFFERENCE	Re-contextualization

Free strip

Project

Library

Media

Analysis

Player Window

00:00:00/00:00:59

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

GENERAL CATALOG FOR VIDEO ANAL

INTER-RE

AUDITORY ELEMENTS

GENERAL (SOUND, MUSIC)

VOLUME (SOUND)

PITCH MOVEMENT

SOUND SETTING

PITCH (SOUND, MUSIC, SONG)

SOUND PROMINENCE

SIMILARITY

DIFFERENCE

Free strip

seek light 1

Transcription

- 00:00:03 : across every kind of terrain
- 00:00:07 : -
- 00:00:12 : Into the skies above
- 00:00:15 : below the earth's surface
- 00:00:18 : Within all known matter
- 00:00:22 : Through time
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- 00:00:40 : we seek light
- 00:00:43 : we seek light
- 00:00:46 : the light of the new knowledge
- 00:00:53 : Seek light, The university of adelaide

Enter Text

Selected system choices

- Concept

Available system choices

- Actor
- Reactor
- Target
- Concept

Description

Concept: The participant is an embodiment of a concept or idea.

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30 0.33 0.36 0.39 0.42

Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft
Rising	Rising	Rising	Rising	Rising	Rising	Rising	Rising	Rising	Rising	...	...	...	Rising	Falling
Polyphonic	...	Polyphonic	...	...	...	...	...	...	...	...	...	...	Polyphonic	...
Low	Low	Low	Low	Low	Low	Low	High	High	...	...	...	High	High	High
...	...	...	Foreground sound	...	...	...	...	...	...	...	...	...	...	...
...
...

Project


Library

Media

Analysis

seek light 1

Player Window



00:00:00/00:00:59

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

Free strip

Transcription

- 00:00:03 : across every kind of terrain
- 00:00:07 : -
- 00:00:12 : Into the skies above
- 00:00:15 : below the earth's surface
- 00:00:18 : Within all known matter
- 00:00:22 : Through time
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- 00:00:40 : we seek light
- 00:00:43 : we seek light
- 00:00:46 : the light of the new knowledge
- 00:00:53 : Seek light, The university of adelaide

Enter Text

Selected system choices

- Concept

Available system choices

- Actor
- Reactor
- Target
- Concept

Description

Concept: The participant is an embodiment of a concept or idea.

	0:18	0:21	0:24	0:27	0:30	0:33	0:36	0:39	0:42	0:45	0:48	0:51	0:54	0:57
VOLUME (SOUND)	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft
PITCH MOVEMENT	Rising	Rising	Rising	Rising	...	...	...	Rising	Falling	Falling	Rising	Rising	Rising	Rising
SOUND SETTING	...	...	...	...	...	...	...	Polyphonic	...	...	Polyphonic	Polyphonic	Polyphonic	Polyphonic
PITCH (SOUND, MUSIC, SONG)	Low	Low	High	High	...	...	High	High	High	High	High	High	High	High
SOUND PROMINENCE	...	...	...	...	...	...	...	...	...	...	Foreground sound	Foreground sound	Foreground sound	Foreground sound
SIMILARITY	...	...	...	...	...	...	...	...	...	...	Co-contextualization	Co-contextualization	Co-contextualization	Co-contextualization
DIFFERENCE	...	...	...	...	...	...	...	...	...	...	Re-contextualization	Re-contextualization	Re-contextualization	Re-contextualization

Seek Light 2

seek light 2

Project
Library
Media
Analysis

Player Window

00:00:59/00:01:00

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

COMPOSITION (PHASE)

COMPOSITION (SEQUENCE)

COMPOSITION (SCENE)

COMPOSITION (SHOT)

GENERAL

TECHNICAL

EXPERIMENTAL

TRANSCRIPTION

00:00:01 : What if you could change the way you think
00:00:08 : Change the way you view the world
00:00:13 : Would you
00:00:18 : What if you could become more adaptable
00:00:25 : more resilient
00:00:33 : a problem solver
00:00:38 : who sees opportunities
00:00:43 : and leads others
00:00:46 : what if you could change how you think
00:00:50 : just by choosing how you learn
00:00:53 : just by choosing where you learn

Selected system choices

Available system choices

Description

Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30 0.33 0.36 0.39 0.42

Phase 1 ... Phase 1 Phase 2 Phase 1 ... Phase 1 Phase 2 Phase 1 ...

Sequence 1

Scene 1 ... Scene 1 Scene 2 Scene 1 ... Scene 2 Scene 1 Scene 1 ...

Shot ... Shot Shot Shot Shot Shot Shot Shot

Mental Actor Role Question Theme

Project

Library

Media

Analysis

seek light 2

Player Window

00:00:59/00:01:00

Speed 1.0

Transcription

- 00:00:01 : What if you could change the way you think
- 00:00:08 : Change the way you view the world
- 00:00:13 : Would you
- 00:00:18 : What if you could become more adaptable
- 00:00:25 : more resilient
- 00:00:33 : a problem solver
- 00:00:38 : who sees opportunities
- 00:00:43 : and leads others
- 00:00:46 : what if you could change how you think
- 00:00:50 : just by choosing how you learn
- 00:00:53 : just by choosing where you learn

Enter Text

Selected system choices	Description
Available system choices	

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 +

0:18 0:21 0:24 0:27 0:30 0:33 0:36 0:39 0:42 0:45 0:48 0:51 0:54 0:57 1:00

Film Strip

Sound Strip

Dialog Strip

COMPOSITION															
GENERAL	COMPOSITION (PHASE)	se 2	Phase 1	...	...	Phase 1	Phase 2	Phase 1	...	Phase 1	...	...	...	Phase 1	...
	COMPOSITION (SEQUENCE)	Sequence 1													
	COMPOSITION (SCENE)	ne 2	Scene 1	...	...	Scene 2	Scene 1	Scene 1	...	Scene 1	...	...	...	Scene 1	...
	COMPOSITION (SHOT)	ot	Shot	...	Shot	Shot	Shot	Shot	Shot	Shot	Shot	Shot	Shot	Shot	...
TEXT	PROCESSES (VERBAL)	Mental													
	PARTICIPANTS (VERBAL)	Actor													
	CIRCUMSTANCES (VERBAL)	Role													
	SPEECH FUNCTION	Question													
	TOPIC PROMINENCE	Theme													

Project

Library

Media

Analysis

Player Window

00:00:59/00:01:00

Speed 1.0

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Enter Text

Selected system choices

Available system choices

Film Strip

Sound Strip

Dialog Strip

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 +

0:18 0:21 0:24 0:27 0:30 0:33 0:36 0:39 0:42 0:45 0:48 0:51 0:54 0:57 1:00

		0:18	0:21	0:24	0:27	0:30	0:33	0:36	0:39	0:42	0:45	0:48	0:51	0:54	0:57	1:00
LANGUAGE	INTONATION	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
	PITCH (SPOKEN)	...	...	...	...	...	...	...	...	...	...	...	...	...	...	Low
	PACE	Slow														
	TIMBRE (SPOKEN)	Warm														
EXPERIENTIAL	PROCESSES (VISUAL)	Action	Action	...	...	Reaction	Reaction	Reaction	...	Reaction	...	...	...	Reaction	...	...
	PARTICIPANTS (VISUAL)	...	...	...	...	...	Participant 1	...	...	Participant 1	...	...	...	...	...	...
	PARTICIPANT ROLES (VISUAL)	Actor	Actor	...	...	Reactor	Reactor	Reactor	...	Reactor	...	...	...	...	Reactor	...
	GAZE	...	...	...	...	Indirect address	...	Indirect address	...	...	...	...	...	...	...	...
	SOCIAL DISTANCE	shot	Long shot	...	...	...	Close shot	...	...	Close shot	...	...	...	...	Long shot	...

Project


Library

Media

Analysis

seek light 2

Player Window



00:00:59/00:01:00

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

Transcription


- 00:00:01 : What if you could change the way you think
- 00:00:08 : Change the way you view the world
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- 00:00:46 : what if you could change how you think
- 00:00:50 : just by choosing how you learn
- 00:00:53 : just by choosing where you learn

Enter Text

Selected system choices

Available system choices

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30 0.33 0.36 0.39 0.42



		INTERPERSONAL MEANING															
S	IAL ELEMENTS	SOCIAL DISTANCE	Medium shot	Close shot	Long shot	Close shot
		ZOOM	Zoom in	...	...	...	Zoom in	Zoom in	Zoom out	...	...	Zoom in	Zoom in	Zoom in	...	...
		CAMERA MOVEMENT	Stationary	...	...	...	Stationary	Stationary	Stationary	...	...	...	Stationary	...	...	...
		HORIZONTAL VIEWING PERSPECTIVE	Front	...	...	...	Front	Angled	Angled	...	Front	Front	Front	Front	Front	
		VERTICAL VIEWING PERSPECTIVE	Low angle	...	...	...	Eye level	Eye level	Low angle	...	...	...	Eye level	...	...	High
		VISUAL PROMINENCE	Sharpness of focus	...	...	...	...	...	...	...	...	...	Sharpness of focus	...	...	Shar
		COMPARATIVE RELATIONS	Similarity	...	...	...	Similarity	Similarity	Similarity	...	...	...	Similarity	Similarity	...	Sim
		SPATIAL RELATIONS	Detail	...	...	...	Detail	Detail	Detail	...	...	Detail	Detail	Detail	Detail	D
TEMPORAL RELATIONS	Sequentiality	...	...	...	...	...	...	...	...	...	Sequentiality	...	...	Sequ		

Project

Library

Media

Analysis

seek light 2

Player Window

00:00:59/00:01:00

Speed 1.0

Transcription

- 00:00:01 : What if you could change the way you think
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- 00:00:53 : just by choosing where you learn

Enter Text

Selected system choices		Description	
Available system choices			

Film Strip

Sound Strip

Dialog Strip

Tab 1Tab 2Tab 3Tab 4Tab 5Tab 6Tab 7Tab 8Tab 9Tab 10Tab 11+

0:180:210:240:270:300:330:360:390:420:450:480:510:540:571:00

		INTERPERSONAL MEANING														
		shot	Long shot	...	...	...	Close shot	...	...	Close shot	...	...	...	Long shot	...	
S	IAL ELEMENTS	SOCIAL DISTANCE	m in	Zoom out	...	...	Zoom in	Zoom in	Zoom in	...	Zoom in	...	...	Zoom out	...	
		CAMERA MOVEMENT	onary	Stationary	...	...	...	Stationary	...	...	Stationary	...	...	Stationary	...	
		HORIZONTAL VIEWING PERSPECTIVE	led	Angled	...	Front	Front	Front	Front	Front	Front	Front	...	Front	Front	...
		VERTICAL VIEWING PERSPECTIVE	level	Low angle	...	...	...	Eye level	...	...	High angle	...	...	...	Low angle	...
		VISUAL PROMINENCE	...	...	...	...	...	Sharpness of focus	...	...	Sharpness of focus	...	...	...	...	...
		COMPARATIVE RELATIONS	arity	Similarity	...	...	...	Similarity	Similarity	...	Similarity	...	...	...	Similarity	...
		SPATIAL RELATIONS	tail	Detail	...	...	Detail	Detail	Detail	Detail	Detail	Detail	...	Detail	Detail	...
		TEMPORAL RELATIONS	...	...	...	...	...	Sequentiality	...	...	Sequentiality	...	...	...	...	...

Project


Library

Media

Analysis

seek light 2

Player Window



00:00:59/00:01:00

Speed 1.0

Film Strip

Sound Strip

Dialog Strip


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Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 +

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30 0.33 0.36 0.39 0.42



SHOT TRANSITIONS

VOLUME (SOUND)

PITCH MOVEMENT

SOUND SETTING

PITCH (SOUND, MUSIC, SONG)

SOUND PROMINENCE

SIMILARITY

DIFFERENCE

Cut Cut Cut ... Cut Cut Cut ... Cut Cut Cut Cut Cut

Soft

Polyphonic

Low Low Low ... Low Low Low ... Low High High High High

Foreground sound ... Background sound ...

Co-contextualization

Re-contextualization

390

Project

Library

Media

Analysis

seek light 2

Player Window

00:00:59/00:01:00

Speed 1.0

Transcription

- 00:00:01 : What if you could change the way you think
- 00:00:08 : Change the way you view the world
- 00:00:13 : Would you
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Enter Text

Selected system choices	Description
Available system choices	

0.18 0.21 0.24 0.27 0.30 0.33 0.36 0.39 0.42 0.45 0.48 0.51 0.54 0.57 1.00

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 +

Film Strip

Sound Strip

Dialog Strip

GENERAL CATALOG FOR VIDEO ANALYSIS		VISUAL	TEXT	GENERAL (SOUND, MUSIC, SONG)	INTER-RE	DIFFERENCE	SIMILARITY	CO-CONTEXTUALIZATION	RE-CONTEXTUALIZATION
SHOT TRANSITIONS		Cut	Cut	...	Cut	Cut	Cut	Cut	Cut
VOLUME (SOUND)		Soft							
PITCH MOVEMENT		Level	Level	...	Level	Rising	Rising	Rising	Rising
SOUND SETTING		Polyphonic							
PITCH (SOUND, MUSIC, SONG)		Low	Low	...	Low	High	High	High	High
SOUND PROMINENCE		...	...	...	...	Background sound	...	...	Foreground sound
SIMILARITY		Co-contextualization							
DIFFERENCE		Re-contextualization							

Go Beyond

Go beyond verbiage 2

Project
Library
Media
Analysis

Player Window
00:00:30/00:00:30
Speed 1.0
100%

Transcription

- 00:00:01 : At Flinders University
- 00:00:03 : there's room for ideas to grow
- 00:00:06 : in this collaborative learning environment
- 00:00:08 : we inspire one another
- 00:00:11 : shaping the future through creative exploration
- 00:00:14 : here
- 00:00:15 : unconventional wisdom thrives
- 00:00:17 : Flinders' spirit of innovation
- 00:00:20 : providing fertile ground
- 00:00:22 : for brave thinking
- 00:00:23 : empowering you
- 00:00:25 : to realise your ambition
- 00:00:27 : and go beyond

Selected system choices

Available system choices

Description

Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 Tab 12 Tab 13

Film Strip

Sound Strip

Dialog Strip

COMPOSITION (PHASE)
Phase 1 Phase 2

COMPOSITION (SCENE)
Scene 2 Scene 1

COMPOSITION (SHOT)
Shot Shot Shot

GENERAL
TEXT
INTE
EXPERIENTIAL

PROCESSES (VERBAL)
Existential Mental Material

PARTICIPANTS (VERBAL)
Existent Senser Actor Actor Actor

CIRCUMSTANCES (VERBAL)
Location

SPEECH FUNCTION
Statement Statement Statement

TOPIC PROMINENCE
Theme Theme Theme

INTONATION
Tone 3

Project

Library

Media

Analysis

Go beyond verbiage 2

Player Window

00:00:30/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

LANGUAGE		SPOKEN		TEXT ORC		WRITTEN		VISUAL	
	INTONATION	...	...	...	...	...	...	...	...
	PITCH (SPOKEN)	...	...	Low	Low	Low	...	...	...
	PACE	...	...	...	...	...	...	...	...
	TIMBRE (SPOKEN)	...	...	...	Warm	...	...	...	...
	TEXT DIRECTION	...	...	...	...	...	...	...	...
	SPACING	...	...	...	...	...	...	...	Tight
	TYPEFACE DESIGN	...	...	...	...	...	...	...	San Serif
	TYPEFACE STYLE	...	...	...	...	...	...	...	Big fonts
	PROCESSES (VISUAL)	...	...	...	...	...	...	...	Conceptual

Transcription

00:00:01 : At Flinders University
00:00:03 : there's room for ideas to grow
00:00:06 : in this collaborative learning environment
00:00:08 : we inspire one another
00:00:11 : shaping the future through creative exploration
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00:00:25 : to realise your ambition
00:00:27 : and go beyond

Enter Text

Selected system choices

Available system choices

Description

Tab 1 Tab 2 Tab 3 Tab 4 Tab 6 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 Tab 12 Tab 13

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30

Project

Library

Media

Analysis

Go beyond verbiage 2

Player Window

00:00:30/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

PERSONAL MEANING

PROCESSES (VISUAL)	...
PARTICIPANTS (VISUAL)	...
PARTICIPANT ROLES (VISUAL)	...
GAZE	...
SOCIAL DISTANCE	...
ZOOM	...
CAMERA MOVEMENT	...
HORIZONTAL VIEWING PERSPECTIVE	...
VERTICAL VIEWING PERSPECTIVE	...

Transcription

- 00:00:01 : At Flinders University
- 00:00:03 : there's room for ideas to grow
- 00:00:06 : in this collaborative learning environment
- 00:00:08 : we inspire one another
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Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 6 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 Tab 12 Tab 13

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30

Selected system choices

Available system choices

Description

Project

Library

Media

Analysis

Go beyond verbiage 2

Player Window

00:00:30/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

Transcription

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- 00:00:03 : there's room for ideas to grow
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- 00:00:27 : and go beyond

Selected system choices

Available system choices

Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 6 Tab 6 Tab 7 Tab 8 Tab 9 Tab 10 Tab 11 Tab 12 Tab 13

FOR VIDEO ANALYSIS	RY ELEMENTS	VISUAL ELEMENTS	MEANING	INTERPER
L (SOUND, MUSIC TEXTUAL	SOUND	VERTICAL VIEWING PERSPECTIVE	Low angle	Eye level
		VISUAL PROMINENCE	Lighting	Colour contrast
		COMPARATIVE RELATIONS	Similarity	Similarity
		SPATIAL RELATIONS	Overview	Overview
		TEMPORAL RELATIONS	Sequentiality	...
		SHOT TRANSITIONS	Cut	Cut
		VOLUME (SOUND)	Loud	Rising
		PITCH MOVEMENT		
SOUND SETTING				


Project

Library

Media

Analysis

Player Window



00:00:30/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

Free strip

Transcription

- 00:00:01 : At Flinders University
- 00:00:03 : there's room for ideas to grow
- 00:00:06 : in this collaborative learning environment
- 00:00:08 : we inspire one another
- 00:00:11 : shaping the future through creative exploration
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- 00:00:20 : providing fertile ground
- 00:00:22 : for brave thinking
- 00:00:23 : empowering you
- 00:00:25 : to realise your ambition
- 00:00:27 : and go beyond

Enter Text

Selected system choices

Available system choices

GENERAL CATALOG FOR VIDEO ANAL

INTER-RE

AUDITORY ELEMENTS

GENERAL (SOUND, MUSIC)

VOLUME (SOUND)

PITCH MOVEMENT


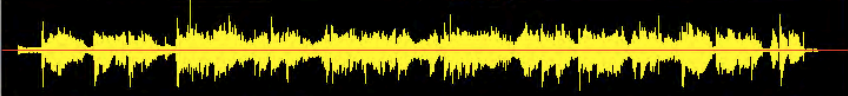





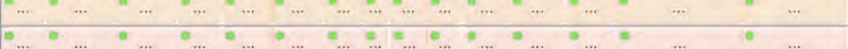
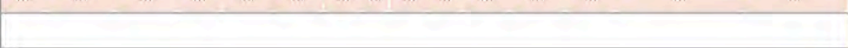
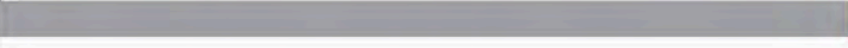
SOUND SETTING

PITCH (SOUND, MUSIC, SONG)

SOUND PROMINENCE

SIMILARITY

DIFFERENCE

Tab 1	Tab 2	Tab 3	Tab 4	Tab 6	Tab 6	Tab 7	Tab 8	Tab 9	Tab 10	Tab 11	Tab 12	Tab 13
0.00	0.03	0.06	0.09	0.12	0.15	0.18	0.21	0.24	0.27	0.30		
												
												
												
												
												
												
												
												
												
												

Study with the Best


Project

Library

Media

Analysis

Player Window



00:00:00/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

COMPOSITION

COMPOSITION (PHASE)

COMPOSITION (SCENE)

COMPOSITION (SHOT)

GENERAL

INTENT

EXPERIENTIAL

TECHNICAL

PROCESSES (VERBAL)

PARTICIPANTS (VERBAL)

CIRCUMSTANCES (VERBAL)

SPEECH FUNCTION

TOPIC PROMINENCE

INTONATION

STB1

Transcription

00:00:00 : to be the best in your field, you need a university with the best qualifications
00:00:07 : a university that offers a choice of over 200 world class degrees
00:00:13 : that is globally recognised for its teaching, research and facilities
00:00:19 : and is the best in south australia for graduate careers, UniSA
00:00:25 : Apply now to study with the best


Selected system choices

Available system choices

Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5

0:00 0:03 0:06 0:09 0:12 0:15 0:18 0:21 0:24 0:27 0:30



Project


Library

Media

Analysis

ST81

Player Window



00:00:00/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

Transcription

00:00:00 : to be the best in your field, you need a university with the best qualifications

00:00:07 : a university that offers a choice of over 200 world class degrees

00:00:13 : that is globally recognised for its teaching, research and facilities

00:00:19 : and is the best in south australia for graduate careers, UniSA

00:00:25 : Apply now to study with the best

Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5

Selected system choices

Medium shot

Available system choices

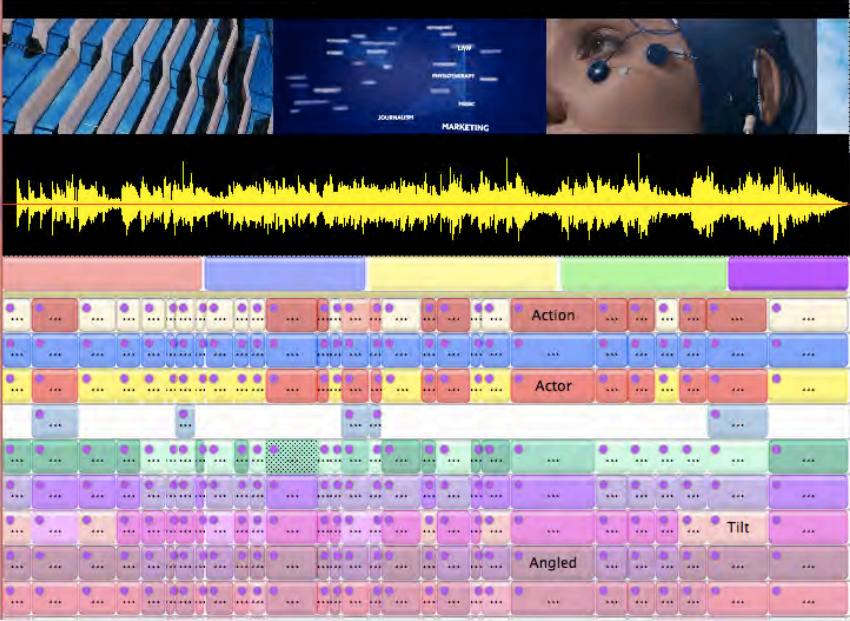
Long shot

Medium shot

Close shot

Description

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30



EXPERIENTIAL

PROCESSES (VISUAL)

PARTICIPANTS (VISUAL)

PARTICIPANT ROLES (VISUAL)

PERSONAL MEANING

GAZE

SOCIAL DISTANCE

ZOOM

CAMERA MOVEMENT

HORIZONTAL VIEWING PERSPECTIVE

VERTICAL VIEWING PERSPECTIVE

399

Project


Library

Media

Analysis

STB1

Player Window



00:00:30/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

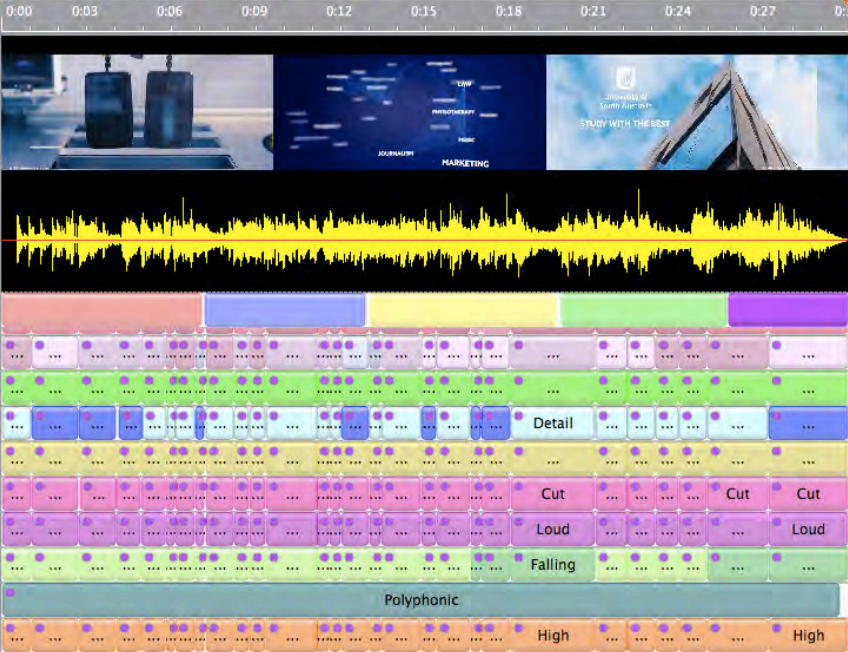
Transcription

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Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5 +

0.00 0.03 0.06 0.09 0.12 0.15 0.18 0.21 0.24 0.27 0.30



Selected system choices

Available system choices

Description

Project


Library

Media

Analysis

ST81

Player Window



00:00:30/00:00:30

Speed 1.0

Film Strip

Sound Strip

Dialog Strip

Free strip

Transcription

00:00:00 : to be the best in your field, you need a university with the best qualifications

00:00:07 : a university that offers a choice of over 200 world class degrees

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00:00:25 : Apply now to study with the best

Enter Text

Tab 1 Tab 2 Tab 3 Tab 4 Tab 5

Selected system choices

Available system choices

Description

GENERAL CATALOG FOR VIDEO ANAL

INTER-RE AUDITORY ELEMENTS

GENERAL (SOUND, MUSIC)

VOLUME (SOUND)

PITCH MOVEMENT

SOUND SETTING

PITCH (SOUND, MUSIC, SONG)

SOUND PROMINENCE

SIMILARITY

DIFFERENCE

401

Appendix 7: Strategic Plan

The University of Adelaide – Beacon of Enlightenment





Beacon of Enlightenment



Sub Cruce Lumen: light under the Cross. Against the vast Australian skies the University of Adelaide shines as a beacon bright as the Southern Cross: it illuminates new knowledge and is a lodestar of enlightened learning for South Australia and the world.

In a rapidly changing environment, the University of Adelaide is clear about its goals and intentions. It draws strength from its founding values as it fulfils its future research and teaching aspirations. It faces resource challenges with imagination, and invites its external supporters in government, industry, the professions, its alumni and the community to share in advancing its mission.

The University was founded in 1874, and the decade commencing in 2013 will take it to the eve of the 150th anniversary in 2024. This Strategic Plan sets out how the University wishes to be seen at its sesquicentenary—as an international institution that distinctively embraces the ideal of the research university, where the excitement, vitality and passion of the search for new knowledge is one in which all students participate; as an enlightened and tolerant community where able students can find support, whatever their background or circumstances; and as a place where the Kaurna people, original custodians of the land on which the campuses now rest, are acknowledged and their culture respected.

Professor Warren Bebbington
Vice-Chancellor and President
December 2012



By 2012

Growth, Progress, Renewal

In 2008 the University adopted a five-year strategic plan, *Building a Great University*. By 2012 it had significantly improved its research performance and built impressive new facilities at North Terrace, Waite and Roseworthy, funded by a near doubling of its student numbers. The University became Australia's top performer on a per-capita basis in attracting national competitive research grants.

Five multi-disciplinary Research Institutes were established to work on major problems, and in 2010 all became associated with Excellence in Research for Australia's top 5-rated disciplines. The University's research income increased to \$170 million p.a. by 2011, at an average rate of 12% p.a. over the plan period, one of the highest growth rates over the period in the Group of Eight (Go8) universities.

The outlines of the founding vision could still be traced beneath the multi-layered surface of the University's appearance. The University's continued success in the preparation of educated leaders was manifest in the present Lord Mayor of Adelaide, Premier of South Australia, Prime Minister of Australia and President of Singapore; over 150 of its alumni and staff became members of Australia's learned academies, and two won the Nobel Prize in the past seven years.

The University continues to embrace a democratically broad student body: its enrolment includes not only some 60% of the brightest school leavers in South Australia, but also many students who entered via an array of alternate pathways it had established. It has a strong indigenous presence, and 14% of its students are of low socio-economic status—the largest such enrolment in the Go8 universities. With nearly 30% of its students and a large contingent of its staff being recruited internationally it has also become one of the most cosmopolitan public universities in Australia.

The outlines of the founding vision could still be traced beneath the multi-layered surface of the University's appearance.

A commitment to excellence in teaching has brought forth many learning and student experience initiatives, and the 2012 Course Experience Questionnaire (CEQ) results now reflect their success:

after a period of trailing behind its peers, its CEQ results are now equal to or better than those in the other Go8s. Some of the initiatives, like Hub Central, can lay claim to national student learning leadership. And its importance to the community is evident in the many public programs it presents, from Research Tuesdays to public lectures and concerts, from its Northern Suburbs pathways initiatives to its Port Augusta centre, and the Advisory Boards and industry links maintained in several faculties. The University arrived in 2012 with much achieved.

From 1874

The Founding Vision

The University of Adelaide was founded with a noble goal: to prepare for South Australia young leaders shaped by education rather than by birth or wealth. The university would reflect the values of South Australia itself—a distinctively progressive and democratic way of life, in a settlement free of Old World social and religious inequalities.

That this would stamp on the University a spirit of free inquiry was the dream of its first Vice-Chancellor, one of Adelaide's pioneers, Dr Augustus Short (1802-1883). Short had studied and taught at Christ Church Oxford; one of his pupils had been future British Prime Minister William Gladstone. But instead of Oxford's narrow classics curriculum, Short wanted a University open to investigation of new fields—the sciences, modern literature, art and moral philosophy among them. Also unlike Oxford, where religious tests had prevailed, the university would be secular: there would not be church-owned residential colleges on campus, as at the universities at Sydney and Melbourne; Adelaide's spirit would be of liberty and discovery, immune from intolerance or external influence.

Thus Adelaide forged a new frontier in higher education—one that broke from the privilege and traditions of Britain's ancient universities. Scholarships were offered for competition by any South Australian resident, regardless of background.

The first students were not the sons of wealthy British gentry but the locally-born middle class, and before long included women, who took degrees at Adelaide 40 years before they could at Oxford.

The professors were recruited internationally, and one, Sir William Bragg, won the Nobel Prize in Physics (with his son Sir Lawrence). The initial funds for chairs and key buildings came from

*Thus were formed
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donors, and Short sought public supporters by demonstrating the University's value to the community through public open days, fora, and long-running evening public lectures.

Thus were formed Adelaide's distinctive features: a student body of democratic breadth, a staff of international distinction, a spirit of freedom to investigate new fields, a sense of importance to the community, and a goal to prepare educated leaders. In the first decades of the twentieth century, the graduates continued to become educated leaders, and eventually one—Howard Florey—led the isolation of penicillin, perhaps the most important scientific discovery ever made by an Australian. It was a dazzling climax to the University's founding era.

2013-2023

The New Challenges

Much will change in the coming decade. Internationally higher education is now being reshaped by globalisation and the digital revolution, while at home familiar patterns in the university sector are being remade by many pressures, including far-reaching intervention by government.

The landscape for higher education will be more challenging: with enrolment caps for universities removed there will be heightened competition for students from both local universities and emerging international providers, public and for-profit.

Prospective students will be increasingly consumer-

University costs will continue to rise, but student expansion will no longer be reliable as a key budget driver.

oriented, influenced by university rankings and with greater expectations of a focus on graduate career-readiness in their study. Many will be working already, and their

interest in flexible delivery outside the traditional academic calendar will grow. And Commonwealth government intervention in university standards and programs will continue, through mechanisms like the Tertiary Education Qualifications and Standards Agency and the Australian Qualifications Framework, yet the security of government funding for universities will be destabilised by mixed economic prospects and the examples of worrying funding declines in the UK, USA and Europe.

Abroad, Europe and the USA now compete aggressively for a larger share of the global student market, and with its high dollar and reputation

for visa difficulties and student security problems, Australia will soon be outpaced. Meanwhile, Asian universities advance rapidly in quality and capacity, diminishing the reasons for their students to study abroad. International student numbers will continue ebbing across Australia, while in South Australia projections for the domestic school-leaver pool over the decade are static. University costs will continue to rise, but student expansion will no longer be reliable as a key budget driver.

For researchers it will be a time of expanding equipment costs and escalating pressures from grant agencies and the international ranking environment. High-quality computational and communications infrastructure will increasingly underpin a number of research disciplines, and the growing volume and complexity of research data will become an even more dominant driver of change. Governments around the world will increasingly tie public funding to achieving research outcomes in areas of societal and technological need and inter-disciplinary approaches will accompany a new focus on addressing global challenges.

Finally, there will be the unending digital transformation of educational delivery, of which the Massive Open Online Courses (MOOCs) are merely the latest example. Students already conduct their lives through Facebook, Twitter, the World Wide Web and online services: they will expect universities to deal with them online too.

The University of Adelaide's new Strategic Plan must be attuned to all these shifts in the environment, the student market and the technological means of delivery.

Strategic Goals

Adelaide's Opportunities

Yet anxieties about the shifting environment need not inhibit the University's vision and strategy. Change itself can be a creative force. More than ever a university with a clear identity and sense of purpose will flourish in changing times.

In such a climate, the University's founding vision has never been more relevant, and the research university ideal it espoused never more potent: now is the opportunity to recapture them.

School students are looking for a distinctive university education in which they can have confidence; and as labor-force needs for professionals of all kinds increases,

there is a broadening body of prospective students beyond school leavers looking to join them. For innovative research teams the opportunities to address new fields and major global problems expand continually. And the need for educated leaders in public life, the professions, business and the community is ever greater.

In such a climate, the University's founding vision has never been more relevant, and the research university ideal it espoused never more potent: now is the opportunity to recapture them. It is imperative we restore vibrancy to the unified teaching/research model which created the modern university and to the founding vision that so compelled our early students and staff and inspired the South Australian community.

During mid 2012 the University spent three months in conversation with its staff and students, its alumni and external supporters, about its challenges and opportunities for the coming decade. They discussed a series of questions addressing goals that would rekindle its vision. They sought strategies that would:

> **assert a distinctive Adelaide educational proposition**

- creating a compelling, uniquely Adelaide educational experience
- producing in our graduates the core skills and attributes employers want

> **reach out to a still broader student body**

- providing flexible learning and e-learning to meet new student needs
- articulating pathways and support for the disadvantaged
- expanding internationally in innovative ways

> **remake our academic recruitment internationally**

- adding research leaders and research networks where they are needed
- attracting tomorrow's leaders—outstanding research students—domestic and international

> **enliven a spirit of freedom to investigate new fields of learning**

- interweaving our major research questions into undergraduate teaching
- addressing problems creatively, across discipline boundaries
- supporting discovery in long-term, basic research

> **embolden our focus on learning and teaching excellence**

- recapturing the excitement of discovery in teaching
- simulating the small cohort experience
- lifting our Study Abroad and internship participation

> **rekindle our importance to the community**

- showing how our research addresses problems of critical public concern
- communicating vividly our success in producing independent, educated leaders

> **reanimate our quest for the resources we need**

- creating research partnerships with government, industry and peer universities, domestic and international
- winning major support from alumni and philanthropic supporters

The following pages set out the ways the University will achieve these goals in the coming decade.

Recapturing an ideal

The Centrality of Small-Group Discovery

The union of teaching and research, combined in a search for impartial truth, was fundamental to the modern research university ideal. A small group of students, meeting to work at the discovery of new knowledge under expert guidance, was the centerpiece of the university experience.

Yet in Australian and UK universities from the 1980s, with the massive growth of university enrolments and the addition of many applied disciplines, research became increasingly detached from teaching, and a division was created that has widened ever since. Today despite oppressive research pressures on staff, research is almost wholly absent from Australian undergraduate teaching.

There is thus an opportunity for at least one Australian university to become a model of the teaching/research union, to show how universities can recapture what was once the defining characteristic of the research university. This does not mean merely inviting students to study an individual topic in depth, with initiative and creativity. In a true research university, the study of existing knowledge is secondary to the making of new knowledge. Moving away from knowledge delivery, now increasingly eroded by the universal availability of free online content, a university should focus on the essence of what research offers: the rigour of the scientific method, the search for empirical evidence, the beauty of logic and of patterns, the value of innovation, the creativity

of problem solving and the intrinsic worth of knowledge. The University of Adelaide will return research to undergraduate teaching, so that every student in every program comes to experience the scholarship of discovery as the highlight of their learning experience.

For many undergraduate students, this will take the form of an individual research project in their final year, for which the preparatory research skills and experience necessary will be built through smaller exercises in the earlier years of their course. For those students who demonstrate readiness for independent work at admission, there will be an Advanced Bachelor program in every faculty in which research projects are introduced from the first year.

As a key format for delivering undergraduate research, the university will commit to increasing the centrality of small-group learning, in which students address the scholarship of discovery with other students and a staff mentor. While content will increasingly be delivered in other formats, every student in every program should experience such small-group discovery as a key part of their learning experience.

Committing to small-group discovery has implications for our course offering. Some subjects that flourish effectively without a research basis may increasingly be left to other institutions with different missions. Some specialised research interests of individual staff will thrive through individual research projects in the revised undergraduate core courses rather than through free-standing electives where few students enrol.

The origins of small-group discovery are in the Humboldt research university model of 19th-century Germany, when such education was expensive and restricted to the socially privileged. A challenge for Adelaide will be to find ways to avoid being drawn into spiralling costs or social restriction: finding imaginative ways to make small-group discovery more available in a large university of limited resources, and finding more scholarships for students in need will be key to the process.

Crucial also to the research university idea are academic freedom and institutional autonomy. The University of Adelaide's voice will need to be heard more often in public debate when government policy or external priorities threaten to intrude into an agenda that should be driven by curiosity, originality and the development of disciplines.

Operational Objectives and Targets

To revive small-group discovery in this way has far-reaching consequences. It means setting operational objectives and targets which will refocus some academic programs, redeploy some institutional teaching resources and recalibrate enterprise systems to measure new outcomes for staff, students and our external stakeholders. Beginning in 2013 the University will produce triennial Operational Plans, updated annually, setting out the objectives and short-term targets needed to realise the goals of the Strategic Plan over the decade.

While content will increasingly be delivered in other formats, every student in every program should experience such small-group discovery as a key part of their learning experience.

A Beacon for Learning and Teaching

To retain and enhance its attraction to students in the increasingly competitive environment ahead, the University of Adelaide needs to offer a compelling, irresistible educational proposition.

An approach which recaptures the union of teaching and research, features the small-group experience and offers a suite of Advanced Bachelor programs

An Adelaide Student Experience Charter will set out the kind of campus experience we shall commit to providing.

for those ready for more independent work will be key to its differentiation. But there must be more—the approach also needs a distinctive international experience, work experience, and a commitment to

enhanced online resources. In 2013 a Beacon of Learning Taskforce will work with each faculty to plan for these changes and their rollout from 2014.

Central to the research university idea is the quality of the student experience. An Adelaide Student Experience Charter will set out the kind of campus experience we shall commit to providing. This will include standards for student: staff ratios and for contact with academic guides and mentors. It will also include a clear statement of the Adelaide Graduate Attributes that sets out the values and skills employers can expect from all Adelaide graduates. The Taskforce will then work with Faculties to embed these values and skills in every program. We will also ensure Adelaide students are

ready for graduate employment through a Graduate Career Readiness Program, offering tailored work-experience and career mentoring in the workplace.

Another key attribute of the Adelaide experience will be inculcating a sense of global citizenship. The Asian Century is upon us and we will seize learning opportunities arising from Asia's geographical proximity, combining all that is best from western intellectual traditions with the diverse forms of knowledge of Asia. We will foster intercultural competence, based on participation in Study Abroad or in a new Host Program for international students. Experience abroad will be deemed an essential part of the necessary breadth of skills and knowledge that defines a future leader, and understanding of indigenous issues and culture will also contribute to the sort of intercultural competence the University will aim to foster in its graduates. The Charter will commit to every student completing one of these—graduate work experience/career mentoring, study abroad, or an International Student Host Program.

Each of these innovations involves a new external engagement opportunity—developing multiple alliances with graduate employers willing to participate in the Graduate Career Readiness Program, and recruitment of a cohort of Adelaide families ready to participate in an International Student Host Program. In both of these programs alumni volunteers will be invited to provide the core resource. For the expanded Study Abroad Program, the University will sign strategic partnerships with a small number of key universities, carefully

selected in the USA, Asia and Europe to offer specific programs enabling the exchange of sizeable groups of students. These initiatives will be fully operational by 2015, so all students entering from 2013 have the chance to experience them.

Adelaide will remain a campus university, for the scholarship of discovery involves personalised learning which happens best face-to-face. But prospective students need confidence their learning will be better supported by digital learning resources. Where high-quality content can be effectively delivered online with demonstrable pedagogical integrity it will be, to free staff time for small-group discovery where the focus can shift to learning and problem solving. Working students will greatly value the flexibility such multimodal delivery formats bring them. During the Plan period the University will treble its expenditure on IT learning support and e-learning, and ensure that all new and existing teaching staff undertake development to better engage with digital learning.

Meanwhile, the University will build on its founders' commitment to creating a student body of democratic breadth. A fundraising campaign will be launched to double the number of scholarships for students of disadvantage, for students of ability from remote and regional areas or from backgrounds that would otherwise prevent their aspiring to study at Adelaide. Flexible delivery such as intensive mode and online formats will also help the University meet the needs of students unable to attend the campus for reasons of personal circumstance.

A shift towards the educational proposition described above involves obvious challenges. Creating a menu of Advanced Bachelor programs, embedding graduate career-readiness attributes,

and offering small-group discovery across the university will require imaginative planning, detailed attention to disciplinary differences, and some changes to admission

requirements. Resources will need redirection from less strategic uses into developing study abroad assistance, needs-based scholarships, enhanced IT and e-learning, and administering the International Student Host and Graduate Career Readiness Programs.

And over time, teaching patterns will alter. As more content becomes delivered online, staff will have more time to devote to students, especially in small-group settings. Hours of work will become more flexible as the academic calendar and timetable respond to changing content delivery modes. As staff increasingly focus their specialised interests through leading discovery in core courses rather than in small electives, the total subject offering will likely contract. But this will likely increase rather than diminish the opportunities to explore a staff member's specific discipline interests, albeit within more focused, more manageable workloads.

A Beacon for

Research and Research Training

In its founding era, Adelaide recruited its academic staff internationally, and championed their investigation of new fields. Today, we need to recapture that boldness, the capacity to attract international research leaders, and to nimbly adapt to major new research challenges. We also need to recruit and retain the next generation of research leaders—excellent research students.

In 2013-15 we will enhance our research capacity by adding at least 10 more internationally high-impact research professors in fields of our research strength. The focus here will be on attracting high

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citation researchers who count amongst the top 1% in the world in their fields.

High citation researchers can also be developed through research student recruitment and effective student retention strategies. We will double

the number of full PhD scholarships to attract more front-rank PhD students internationally. A Beacon of Research Taskforce will be formed in 2013 to design and implement these initiatives.

The new approach, reviving research in undergraduate teaching through small-group discovery, will be most effective if leading research staff is seen in the classroom. The Beacon of

Research Taskforce will seek ways in which students at every level can hear from the University's brightest researchers.

The Taskforce will also take steps to better embrace the State innovation agenda, the national research priorities, and seek to persuade business and government of the contributions we can make to their own plans. This will include an agenda to intensify collaboration between researchers and industry, to assist in translating research outcomes into increased productivity for our region, and having researchers coalesce around "wicked problems" and grand challenges, such as food security, sustainable energy, and abundant clean water.

A central Interdisciplinary Research Investment Fund will be established, to facilitate nimble and adaptive responses across discipline boundaries to emerging social, economic and environmental questions of high public importance both to our region and internationally. The small-group discovery model will also provide opportunities for elements of the great challenges at the international level to be included in the undergraduate curriculum.

But with the huge cost of research infrastructure necessary to addressing many of today's major research problems, no university can work alone. It is vital that our researchers have access to major national and international research facilities. Partnerships, which bring together research teams of equal strength, across university, government and business organisations and across international boundaries, can magnify the work of any single university. And by being part of a global

collaboration, we can also ensure our researchers are able to access the best facilities in the world.

The University will commit to a policy of forming research partnerships where it can find partners of equal or better strength, and where the whole partnership is demonstrably greater than the sum of the parts. As a first step, the Working Party will advise on developing by 2015 at least five high-profile international research networks with front-rank partners abroad for its key research concentrations. Some of these may leverage the strategic alliances being built for the enhanced Study Abroad program. The networks will be supported by a Staff Mobility Scheme, to facilitate international movement of staff between partner institutions.

The University has all the elements of a global partnership at its Waite campus, where research departments, research institutes, and the R&D arms of government and business in the agricultural, food and wine field are colocated. In 2013, it will propose leverage of these organisations and selected international partners into a Waite consortium, which will likely become one of the most powerful concentrations of agricultural, food and wine research in the world.

We all hope international university ranking systems will improve their reliability in the coming decade, but no university can ignore their already significant impact. The rising importance of national performance assessments and international rankings around the world, including the ERA in Australia, has led to accelerating demand and greater competition for highly talented

staff and students. In 2013 the Beacon of Research Taskforce will develop steps to ensure that our research strengths are fully recognised in the ranking tables. As well as recruitment of research leaders, there will be an incentive funding for more strategic publishing, enhanced grant writing support, individual staff development and more effective goal setting at the school and individual level. We will take steps to have, by the end of the decade, at least 80% of our research fields ranked 4 or 5 in the ERA, and achieve an international ranking better than 150 in the ARWU (Shanghai Jiao Tong) ranking tables.

From its founding the University recognised its international reputation was associated with its research quality, and that there are timeless factors associated with engendering excellence in research. Attracting and retaining outstanding research staff and higher degree students, providing access to top-quality research facilities and infrastructure, supporting research excellence and having the capacity to respond rapidly to new research opportunities will all ensure Adelaide burns brilliantly as a research beacon into the future.

Partnerships, which bring together research teams of equal strength, across university, government and business organisations and across international boundaries, can magnify the work of any single university.

Aflame with inspiration

Enablers and Supporters

Small-group discovery will set the university on a path of improved quality rather than growth in the coming decade. Successful transformation in a university requires imaginative, skilled people, innovative thinking in our processes, responsive services and resources, effective systems that encourage relevant measurement, and a productive partnership between central administrative units and academic divisions. It also requires that we inspire and engage our external supporters.

Becoming a beacon for small-group discovery will mean many challenges for university services and resources. Most critically, success will depend on the capability of our people. Whilst we must develop recruitment practices that strive for excellence, we must also develop our people to

We will also need to reanimate and re-energise the support the University has traditionally enjoyed from external stakeholders.

adapt to the new ways of working and lead the transformation required.

We will need to find ways of recognising and rewarding staff who wish to contribute more to teaching than research.

With their supervisors, staff will need to be able to set their work objectives on a continuum between research and teaching, and be appraised

accordingly. Moreover, we will need to address the makeup of our staff and the conditions in which they work. Adelaide has a number of challenges in the gender balance, diversity and age profile of its workforce, and also in human resources systems and procedures not optimal for a leading Go8 university. The University will set targets for addressing these progressively across the planning period.

We will need to rethink the way we timetable and allocate space, and the way we populate the academic calendar. Seminar rooms will be in much greater demand, often in evening or other non-traditional hours. Lecture theatres may be needed for core teaching only in certain weeks, freeing them up for an expansion of teaching in intensive mode, blended mode or other innovative delivery methods. Once the Beacon of Learning Taskforce finishes its work in 2013, a university working party on academic timetabling, space allocation and calendar planning will need to rethink the University's use of space.

We will also need to reanimate and re-energise the support the University has traditionally enjoyed from external stakeholders. We will enhance participation of our large and ever-growing alumni through more intentional communications, events, and benefits. A major philanthropic campaign will be launched to mark the 140th anniversary in 2014, seeking to double our donation income and treble the endowment from our alumni and those in the community who wish to advance our cause. We will also develop a coordinated Stakeholder Management Plan aimed at engaging

better with leaders of government, business and the community. This will also help communicate our research discoveries and capabilities to the community, and create a climate in which government and business might support our capital program more actively.

We will take a fuller part in the national policy debate about higher education, to seek to remove the constraints that prevent leading universities in Australia competing with their peers abroad. These include moderation of the increasing government intervention in planning, course design and academic standards.

The new Adelaide educational proposition and recovery of the founding vision will also mean revisiting our current and successful brand campaign to align it with the new narrative. Part of this will involve featuring the qualities Adelaide city offers to students who come here, as one of the most appealing university towns in the world. Rebranding and enhanced marketing will also contribute to our retention of a student profile of high international student enrolment and expanding graduate fee-paying coursework enrolment.

The university is already undertaking rigorous reviews of its administrative units and rolling out a more transparent budget model. It will commit to ongoing regular benchmarking and optimisation of its administrative organisation and systems. To ensure we achieve our goals, we need a balanced score card, which will set out clearly the targets to be achieved and who will be

accountable. To develop this, a third Taskforce will meet from 2013 to identify and establish the metrics and a process by which the University will manage its transformation.

The University budget will also require a willingness to evaluate and innovate in the coming decade.

As well as trebling our expenditure on IT and e-learning, introducing new research scholarships, international research staff recruitment, and an interdisciplinary research fund, we plan to build a number of new facilities, most urgently a new integrated medical, nursing and dental school, developed in partnership with our clinical titleholders, to relocate our clinical schools to the new Royal Adelaide Hospital precinct at the western end of the CBD. We will need new development on campus, new leasing off campus, and the intensification of use of existing space. These aspirations will require more capital works funding over the next Plan period than current forecasts predict we will have. Several of the initiatives mentioned above will contribute to expanding our resource base, but we will also review our investment policy, our approach to cost containment, to debt financing, and other ways of funding our aspirations.

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Towards 2024

Adelaide Shining

As the foregoing makes clear, the challenges ahead in the higher education environment are great. But the University of Adelaide is fortunate in its setting, its historic heritage, its robust financial health, and its standing in the community.

Today the city of Adelaide is amongst the world's most appealing university towns— safe, pollution-free, a relaxed city of 1.1 million set between pristine beaches and scenic hills. The University's North Terrace Campus opens into the city on its southern border, it flanks the State's Art Gallery, Museum, Library, Botanical Gardens, and Zoo on its western and eastern borders, while its northern border runs down to the picturesque banks of the Torrens River. Its setting boasts a unique concentration of cultural institutions and civic amenities.

The University enjoys deep-rooted support from the South Australian community, expressed in generous bequests of the attractive buildings and historic Chairs that give the campus character, and in the willing time and interest given it by so many of the State's leading citizens, as well as by its large alumni group around the world. It has robust financial health and one of the strongest cohorts of international students anywhere in the nation. Given these advantages and the dedication and loyalty of its staff, Adelaide can unquestionably fulfil its aspirations.

In this Strategic Plan, Australia's third oldest university commits to a distinctive approach which recaptures the ideal of the research university, and seeks an internationally-focussed staff and a tolerant, progressive student mix which will prepare students for global citizenship in an increasingly borderless world. It will be a university true to its historical roots, yet passionately committed to its role in producing graduates destined to play leading parts in the Asian Century.

Given these advantages and the dedication and loyalty of its staff, Adelaide can unquestionably fulfil its aspirations.

To succeed in the coming decade we will need to recapture the combination of teaching and research excellence with civic engagement, of local enlightenment with international renown which animated the University's early days, so that it becomes by 2024 no less than Australia's most distinctive university, set in Australia's most civilised of cities.





"since neither birth nor fortune have favoured me,
MY ACTIONS SHALL SPEAK TO THE WORLD"

- Matthew Flinders



Ngaiyirda karralika kawingka tikainga yara kumarninthi.

When the outer world and the sky connect with the water the two become one.



We live in an era of disruptive change in which the pace of technological innovation is remarkable. Unprecedented access to information is redefining the ways we live, learn and work. As a university, we must rise to the challenge of preparing our graduates for success in a future that will be every bit as dynamic and unpredictable as it is exciting.

This means challenging traditional paradigms and embracing the emerging opportunities. Challenging times require courage, vision and purpose, all of which have been hallmarks of Flinders since its inception 50 years ago. Our namesake, Matthew Flinders, was a man of purpose. When asked why he chose to embark on his incredible voyage of discovery he responded, "I have too much ambition to rest in the unnoticed middle order of mankind". He was also a man who believed in the importance of actions that "speak to the world" and this commitment is reflected in our new Strategic Plan *Making a Difference – the 2025 Agenda*. It sets out an ambitious vision for Flinders University. One that will harness disruptive technologies and chart a course that takes us to the top 10 of Australian universities and the top one percent in the world.

Achieving our vision requires strong financial foundations, a shared sense of purpose and a common set of values upon which to build. From these arise the four pillars of our Plan, namely *People and Culture*, *Research*, *Education*, and *Engagement and Impact*. The Plan puts *People and Culture* first since our collective success depends upon the achievements of our people, and it is our culture that will sustain that success into the future. In *Research* our aim is to be a world leader, contributing knowledge, understanding and practical solutions that will improve lives and benefit society. In *Education*, our paramount focus on student success will be a distinguishing feature of the Flinders Experience. On the road to success, the journey itself matters.

We are therefore committed to fostering a vibrant and engaging university experience including a new student village as a focal point for a residential experience that complements the learning environment.

Productive *Engagement* will be required across a range of networks for us to create the *Impact* that is core to our mission of *changing lives and changing the world*. We will celebrate diversity, strengthen community and government relationships, and expand our global reach through high quality international partnerships. Closer to home we will embrace our role as a catalyst in the knowledge economy, adding value through collaborations with business, industry and entrepreneurs to stimulate economic growth and bring about positive societal change.

Implementing our vision requires a set of specific metrics against which to monitor progress. These will be applied throughout our organisational structures so that all staff can see how their own efforts contribute towards our vision. These metrics will be complemented by a Planning and Accountability cycle that will enable us to recognise achievement and modulate plans to promote continuous improvement.

A shared sense of purpose, together with a common set of values, is fundamental to a successful culture. Following university-wide consultation with staff and students, four core values have emerged – *Integrity, Courage, Innovation and Excellence*, and above all an *ethos that is Student Centred*. We will continue to consult with staff and students as we articulate how those values will manifest in our day-to-day experiences at Flinders.

I believe that Matthew Flinders would be proud of the achievements made by this University in the 50 years since its creation. *Making a Difference* will build on that legacy, ensuring that we continue to inspire achievement in the decades ahead.

Colin J. Stirling
Vice-Chancellor



"I have too much ambition to rest in the unnoticed middle order of mankind."
- Matthew Flinders



VISION

To be internationally recognised as a world leader in research, an innovator in contemporary education, and the source of Australia's most enterprising graduates.

MISSION

Changing lives and changing the world.

Flinders at Tonley innovation hub



Our Values and Ethos

Our core values and ethos will be the foundation for our success.

The values of *Integrity, Courage, Innovation and Excellence*, along with the underlying ethos of being *Student Centred*, will together underpin our decision-making and culture.

STUDENT CENTRED

- Focus on student success
- Empower students as partners
- Encourage the student voice
- Provide timely and meaningful feedback
- Celebrate student achievement

INTEGRITY

- Maintain the highest professional and ethical standards at all times
- Be accountable for our actions and follow through on our commitments
- Embrace diversity and promote equity, inclusion and social responsibility
- Treat others with courtesy and respect
- Foster a safe and healthy environment for work and study

COURAGE

- Trust and empower
- Seize opportunities and embrace change
- Learn from experience
- Be open and transparent in our communications
- Pursue critical and open inquiry

INNOVATION

- Solve problems by "thinking outside the box"
- Promote personal enterprise and creativity
- Encourage teamwork and collaboration
- Be responsive and innovative when faced with new challenges
- Actively engage with business and industry

EXCELLENCE

- Strive for excellence in every endeavour
- Commit to quality and continuous improvement
- Celebrate our achievements
- Deliver exceptional levels of service
- Develop future leaders



People and Culture

People are the heart of our University and it is the sum of their achievements that will deliver our vision and future success. Our culture must support and encourage those achievements and must value the positive contributions made by staff, students, alumni and council. Above all, we must always seek to inspire and enable the achievements of others.

Flinders University's heritage of quality, independence and excellence will continue to be a source of strength and competitive advantage. *Making a Difference* builds on these strong foundations and aims to secure our place as a world-leading university.

Our paramount focus on student success will be a distinguishing feature of the Flinders Experience and will be the measure by which we judge the impact of innovations in teaching and student support.

New specialist academic roles will enhance our capacity to deliver exceptional educational programs and provide a career path for the finest educators. These new roles will enable us to increase our investment in outstanding research, building critical mass, and developing research leaders of the future.

Professional staff will contribute to our vision by delivering agile systems, processes and functions that facilitate and enhance our academic mission.

We will champion diversity and equality of opportunity, respecting peoples from all nations, cultures and backgrounds.

We will welcome our engagement with external stakeholders, and cultivate effective partnerships in ways that reflect our obligation of service to our community and to society more broadly.

Our future success will rely on dynamic staff, ready to embrace the challenges and opportunities presented in a rapidly changing environment. It requires a culture of trust and empowerment, built on the bedrock of common values and a shared sense of purpose.

Together we will meet the challenges of a globally competitive environment by maintaining an uncompromising commitment to excellence in everything that we do.

Flinders University will:

Promote an agile, enterprising and accountable culture in which staff and students are committed to excellence and determined to make a difference

Engage students as partners in the co-creation of a learning experience that inspires achievement

Champion diversity and create a vibrant, inclusive and values-based community that makes Flinders the destination of choice for students and staff



EXCELLENCE

INDUSTRY
FOCUSED

discovery

THE 2025 AGENDA

Research

The achievements of our researchers will determine our international standing among the world's universities and deliver outcomes that make our world a better place.

Research and creative endeavour have been core to Flinders University's identity since inception.

We will increase our research intensity through targeted investment in areas with potential for significant impact.

Flinders will proactively engage with business, industry, government and non-government organisations to deliver outcomes that promote economic development and change lives for the better.

We will maximise our ability to translate research into innovations for industry and society by commercialising our intellectual property, driving improvements in public policy, and improving professional and personal practices.

The impact of our research will further build our global reputation and create opportunities for strategic international collaborations with high quality partners in academia and industry.

Our research-based students will be equipped at the highest level in their discipline. They will be provided with opportunities to gain experience in business, industry, government and community sectors. Developing personal enterprise and transferable skills will unlock career opportunities well beyond their specific areas of expertise.

Flinders' research will be carried out at the highest levels of ethical standards.

Flinders University will:

Be a community of outstanding scholars engaged in world-leading research that extends the boundaries of knowledge

Address challenges of local, national and global significance to deliver outcomes that change lives for the better

Embed research and critical thinking as core skills for every Flinders graduate

"Experiment and experiment bravely."

Founding Vice-Chancellor Professor Peter Karmel

THOUGHT
LEADERS

CULTURALLY
AWARE



global citizens

18

THE 2025 AGENDA

Education

Flinders University will develop creative, enterprising, career-ready graduates prepared to become lifelong contributors to society.

Innovative courses will be led by inspirational teachers, supported by advanced learning technologies, to create a learning experience that is flexible, richly interactive and highly personalised.

Our teaching will embed in every degree program research opportunities that nurture the creativity and critical-thinking skills that will be determinants of success in an information-rich world.

Our clear focus on student success will distinguish Flinders and empower students to achieve to the very best of their abilities, irrespective of their background or individual circumstances.

The Flinders Experience will provide work-integrated learning opportunities and a thriving international mobility program that will enhance personal enterprise and intercultural skills development, enriching the educational experience.

Flinders graduates will be equipped to make a difference in the world as respectful and ethical global citizens.

The achievements of our students and alumni will be the measure by which our success as a provider of world-class education will be judged.

Flinders University will:

Deliver a richly interactive and personalised approach to learning with a paramount focus on student success

Be an international leader in educational innovation, advanced learning technologies and learning analytics

Develop enterprising graduates equipped with the skills required for success in the knowledge economy

Those who embark on the
Flinders journey are rewarded with
rich new opportunities and experiences.



Engagement and Impact

Our active engagement with business, industry, government and the community is central to our mission to improve lives and to address the needs of society. Effective communication and productive partnerships will expand our capacity to address the significant economic, scientific and social challenges of our age.

Making a Difference requires that our actions have impact whether at local, national or international levels. Maximising that impact requires effective engagement. This means that we listen and we deliver, tackling real-world problems and delivering effective solutions.

Our courses will be informed by the needs of business, industry, healthcare and other public sectors to deliver graduates who meet the requirements of tomorrow's workforce.

Our campus environment will be a catalyst for collaboration and engagement. We will invest in infrastructure that enhances our community and creates a precinct for innovation, enterprise and economic growth.

Our fundamental research will deliver outcomes that change the way in which we understand the world around us. Our knowledge and expertise will also be applied in areas that deliver practical and economic benefits for social good.

Our focus on personal enterprise and work-integrated learning will enhance graduate employability and serve as a vehicle for forming sustainable partnerships with business, industry and other sectors.

Our commitment to education, health and wellbeing in the Northern Territory, and other regional, rural and remote communities, will continue to embody our mission of *Making a Difference*.

We will engage with Indigenous Australians, students, staff and the community to respect Indigenous knowledge systems and perspectives, and to progress Indigenous advancement in education, research, employment and wellbeing.

The achievements of our staff, students and alumni will be celebrated and communicated to the wider community.

Flinders University has a large and growing body of alumni across Australia and beyond; we will create and enable opportunities for our community to contribute to our ongoing success.

By providing thought leadership on matters of local, national and international significance, Flinders will grow in profile and reputation, with an increased ability to speak to the world and make a positive difference.

Flinders University will:

Promote productive partnerships that mobilise our intellectual capabilities to create economic opportunities and drive positive societal benefits

Expand our global reach through high quality international collaborations in both research and education

Engage our alumni as powerful advocates for the University and as role models for current students

The Strategic Plan Architecture



Four pillars of People and Culture, Research, Education, and Engagement and Impact will guide the strategic decision-making and development of organisational strategy and business planning at Flinders University for the next decade.

Building on a foundation of shared values and financial sustainability, the Strategic Plan will introduce a Planning and Accountability cycle to measure and support progress.

Performance indicators (KPIs) and targets at the University Operational Plan level will cascade to Faculty, School and Divisional plans each with agreed KPIs and specific strategic initiatives.

Internationalisation is integrated in everything we do and provides the means by which we can extend our global reach.



For further information please contact:
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CRICOS no. 00114A







**The University of South Australia will contribute
to society, to industry and to its students as
a creative enterprise.
Our ambition is to differentiate the University of South
Australia as a true University of Enterprise.**



Cover

UniSA in the community

UniSA exchanged its trademark reflex blue for a bright shade of pink for the Global Illumination event which splashed pink on buildings around the world to bring public attention to the vital role of research in increasing our understanding of breast cancer.

**CROSSING THE
HORIZON**

THE WAY AHEAD

This plan describes the immediate and longer-term strategic actions that we will take to deliver the broad vision set out in Horizon 2020. The plan addresses our known and projected needs for a five-year timeframe, from 2013 to 2018. It presents a snapshot of our current thinking, our immediate actions, and our thinking in the longer term about delivery of the Horizon 2020 vision.

In developing this plan we recognise that we are living in interesting and demanding global times. We also recognise that opportunity abounds for a nimble and focused institution to respond to local, national and global changes. The plan has been informed by:

- Detailed analysis of our current institutional performance, and the strong feedback we received during our massively open online consultation, **unijam** – the first application of Collaborative Innovation™ technology in a university context, anywhere in the world.
- The external realities, challenges, pressures and uncertainties facing higher education in Australia.

As Australia positions itself in the changing global economy, our obligation is to focus our activities on end-user needs, on the best education we can provide to our students, on the most innovative and real-world connected research and on the high expectations that society has of our sector.

Through this strategic action plan we will be shaping our future, positioning ourselves to be both nationally and internationally competitive through our actions. By 2018, UniSA will be a university which engages fully with the professions and industry globally, whose research is informed, leading-edge and relevant, and whose graduates are the new professionals driving the national and international economy through their skills, capabilities and innovation potential.

Professor David G. Lloyd
Vice Chancellor and President

Our commitment to the future

During the lifespan of this action plan, we commit to deliver:

1. Enhanced educational offerings and an outstanding student experience;
2. Industry and end-user informed research, supporting an industry-relevant curriculum;
3. Increased staffing in the classroom and increased efficiencies beyond;
4. Transformational infrastructure, enriching the fabric of our institution;
5. Engagement with society beyond the classroom and campus;
6. A globally visible and engaged university with international reach, collaborations, enduring relationships and leverage; and
7. A move towards a powerful internal and external service culture, supporting and enabling greater success.



Horizon 2020, the original vision, is now becoming a reality.



Action Set 1:

ENHANCED EDUCATIONAL OFFERINGS AND AN OUTSTANDING STUDENT EXPERIENCE

UniSA will design and deliver curriculum that is relevant and of high quality, delivering excellent outcomes for graduates in an educational environment that allows our students to make the most of their student experience.

The Jeffrey Smart Learning Centre is part of our focus on delivering an enhanced education and an outstanding student experience.

Core Capabilities

Building on our existing set of graduate qualities, we will continue to transform our curriculum to ensure that all our students acquire measurable, transferable skills for employment and life.

A UniSA graduate will be:

- Globally Capable
- Industry Capable
- Creatively Capable
- Innovation Capable
- Digitally Capable
- Culturally Capable
- Societally Capable

Blended Learning

We will pursue a blended approach to online and face-to-face learning. We will rework our programs and our teaching to make full use of the UniSA personal learning environment and new learning spaces. Combining an optimum blend of online preparation and tutor-mediated learning, UniSA's 'flipped classroom' will meet the requirements of today's student body. Our students will always engage with our teachers 'ready to learn'.

A Flexible Curriculum

We will deliver a curriculum that provides more flexibility and greater consideration of the needs of the learner.

Professional Learning Platform

We will place greater emphasis on masters level professional qualifications. Where appropriate, we will move to a dual-layer learning platform of a preparatory 3-year bachelor degree followed by a 2-year professional masters program.

Expert Advisory Boards

Every academic discipline in our university will be informed by, and responsive to, industry expertise. Our advisory boards will ensure that the curriculum is relevant, will facilitate links with industry and professional bodies, and will directly influence the relevance of our research.

Research-informed Teaching

All of our academic staff, including our professors, will engage in teaching. Our greatest research leaders will inspire our undergraduates through seminars, lectures and master-classes.

Teaching and Research Alliances

We will establish teaching and research alliances with other universities so that our students can learn from the best across a broad range of disciplines, and engage with students from other countries in virtual classrooms.

Better Orientation

We will transform our approach to transition and orientation. We will move to a whole-of-university orientation model for new students, a model which emphasises the UniSA experience while still maintaining the critical disciplinary induction experience.

UniSA Buddy System

We will provide every incoming UniSA student with a staff buddy drawn from academic and professional staff, who can help them to navigate our systems and provide additional pastoral care whenever needed.

Scholarship Review

We will ensure that scholarship funding is delivered efficiently and that our suite of scholarships is optimally aligned with student need and our institutional objectives.

Equivalence of Infrastructure

We will create campus villages with a wider range of social and cultural experiences and community services. Across our campuses we will ensure that all students have access to comparable learning and social facilities.

Service Delivery at the Point of Need

We will review our student administrative support structures to ensure that the appropriate balance of service delivery exists between Campus Central, academic schools and other service points.

Merchandising

We will develop a UniSA merchandising strategy that will include clothing and other merchandise opportunities, meeting student and alumni demand while supporting and promoting the university brand.

Action Set 2:

INDUSTRY AND END-USER INFORMED RESEARCH, SUPPORTING AN INDUSTRY-RELEVANT CURRICULUM

UniSA will engage meaningfully with its peers, industry and the community, undertaking research that is informed, leading edge and relevant. Our focus will be on the quality and relevance of our research outputs, not the inputs.

UniSA Research Themes

We will organise and co-ordinate our research around grand challenges – the UniSA Research Themes. These Themes will span the university, creating cohorts of critical mass with measured credibility and standing in their field.

Anchored in an entrepreneurial environment, the UniSA Research Themes will be identified by our researchers; they will link to our core disciplinary strengths and will be aligned to established and emerging grand research challenges. They will address local and global socio-economic needs.

Key Disciplines

We will continue to strengthen key disciplines in both teaching and research.

Building on Industry-linked Research

We will leverage our domestic and global industry connections to target increased participation and success in national and international research grant programs that emphasise and support research links with industry.

Open Access

We will immediately adopt an open-access research publication policy, making both our research output and our data sets available to potential collaborators through an open institutional repository.

Internships and Placements

We will offer all our students the opportunity for practicums, work-based learning experiences or competitive internships and we will work to enhance our students' global capabilities.

Transforming the PhD

As part of structured PhD education, we will:


- incorporate suitable coursework and transferable skills components;
- establish supervisory panels and practice-based dissertation committees;
- introduce a video defence of the thesis, drawing participation from international researchers.



Researchers at UniSA used ultrathin film technologies to develop plastic side mirrors designed to make cars safer and more environmentally friendly.

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HORIZON 7





Action Set 3:

INCREASED HUMAN CAPITAL IN THE CLASSROOM AND INCREASED EFFICIENCIES BEYOND

UniSA will develop a high performing, sustainable workforce, one that is dedicated to the provision of excellence in all its forms.

Hiring Great Staff

We commit to only hiring great staff into any role in the university. We will recruit people who are:

- student and client focused, culturally aware, effective communicators and collaborators;
- passionate about education and wholly committed to a culture of service excellence and professional excellence;
- aligned with the key focused endeavours and themes in research and teaching that characterise this university.

We will emphasise leadership that has a strong focus on team-based approaches, on mentoring and on collaboration.

One Hundred New Professors

Over the next five years, we will appoint 100 new academic staff at levels D and E across our research themes and key disciplinary strengths. We are wholly committed to teaching and research as an embedded and integrated activity.

Practitioners-in-Residence

We will engage more leaders of the professions as practitioners-in-residence and adjunct staff, providing pathways for knowledge transfer to the next generation of modern professionals.

The Materials and Minerals Research and Learning Hub at UniSA's Mawson Lakes campus sets new benchmarks for collaborative learning, research, innovation, sustainability and excellence.

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Action Set 4:

TRANSFORMATIONAL INFRASTRUCTURE ENRICHING THE FABRIC OF OUR INSTITUTION

UniSA will deliver and renew infrastructure that positions the university as an inspiring place to work and study, providing spaces that stimulate and foster creativity and innovation in all facets of our operation - spaces that underpin happiness and health, and support new models of learning.

Health

We will be a prominent contributor in the South Australian Health Precinct. We will deliver a new Centre for Cancer Biology and an Integrated Allied Health Professionals Clinic on a single site on the northern side of North Terrace.

Business

We will create a physically and thematically integrated UniSA Business School on the City West Campus, with significantly redeveloped and activated frontage to North Terrace.

Education

We will revolutionise the education of educators through consolidation of all of our education offerings in a new precinct on the Magill Campus. In cooperation and partnership with the South Australian state and local governments, and the schooling sector, UniSA will transform the provision of education training through accommodation of public schools, specialist schools and providers delivering birth to Year 12 education on site at Magill. The precinct will be a laboratory of learning for our education students and researchers and will cement our relationship with the local community for generations to come.

STEM Infrastructure

We will invest in the refurbishment of undergraduate teaching equipment and laboratories for Science, Technology, Engineering and Mathematics (STEM) education at Mawson Lakes. This investment will support the redevelopment of approaches to undergraduate teaching in engineering and closer links between teaching and research activities at Mawson Lakes. We will provide flexible access to laboratories for off-campus students and for outreach activities, building connections with regional initiatives, particularly in advanced manufacturing.

Public Engagement on Science

As an integral part of the Health Precinct, we will deliver a major science public outreach initiative – the Science|Creativity|Education Studio – SciCED. Working with key partners (CSIRO, RiAus, Questacon, Science Gallery International) SciCED Studio will accommodate a public interface for the university – a shop window for our research and innovation activities – with rolling exhibitions showcasing inspiring ideas, both local and global, where science, creativity and education collide. ‘Get psyched at SciCED’.

A Home for the Hawke

The Hawke Research Institute will be fully accommodated in the Hawke Building on the City West Campus.

Accommodation

We will deliver dedicated branded and managed student accommodation in the CBD incorporating a high level of pastoral student support. We will investigate similar high-quality student accommodation at both Magill and Mawson Lakes. We will deliver solutions for connecting our campus network – further linking the university and the community it serves.

Sports and Culture

We will invest in new sports facilities and clubs and commence planning for a new sports and cultural complex that can be reconfigured to include a university ‘Great Hall’. We will mount a philanthropic campaign for its realisation and develop partnerships with external major sporting, arts and other organisations.

The Centre for Cancer Biology will form part of UniSA's significant health and biomedical footprint in the North Terrace hospital precinct and will be housed in a new facility currently being planned. The building will also house a major science public outreach initiative – the Science|Creativity|Education Studio – SciCED.



CROSSING THE
HORIZON

Action Set 5:

ENGAGEMENT WITH SOCIETY BEYOND THE CLASSROOM AND CAMPUS

UniSA will build on its strong social mission and commitment to the communities it serves, adding value to the economic and social environment of our society.

The sound of the didgeridoo heralded a special Kaurna welcome to country for Professor David Lloyd at the March 2013 graduations. UniSA has a long and proud tradition of supporting Indigenous education and this welcome was a sign that the commitment to Indigenous opportunity remains strong at UniSA.

CROSSING THE
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Social Entrepreneurship Hub

We will create a new inter-disciplinary 'hub' for social innovation that will connect staff and students with the community to develop creative solutions for pressing social problems. The Hub will take a multidisciplinary, co-design approach to develop solutions that have measurable social impact. Hub activities will be supported by an expansion of entrepreneurship training and the creation of a new entrepreneurship fund.

Volunteering / Community Collaboration

We will establish university-wide volunteering programs for staff and students that will engage with and benefit the communities we serve.

Disability Action Plan and Universal Design Workshops

We will immediately implement the recommendations of the 2012 Disability Action Plan Review. We will provide a program of workshops and staff development on Universal Design for Learning principles and pedagogies.

Director: Equity Services

UniSA will appoint a Director: Equity Services, cross-cutting staff and student needs.

Education Beyond the City

Building on and evolving our Centre for Regional Engagement model, we will deliver three new regional learning hubs across South Australia – linking our metropolitan-based programs with the regions through technology and flexible delivery arrangements.

Mentoring for Success

We will advance a university-wide strategy for mentoring which encompasses existing and new activities such as:

- UniSA Student Mentoring in secondary schools;
- Australian Indigenous Mentoring Experience (AIME);
- Indigenous Support Services;
- Staff and student buddies (supporting new students);
- Student peer mentoring;
- Industry and practitioner mentoring of students and staff;
- PhD mentoring of undergraduates;
- Peer-to-peer staff mentoring.

Community Clinics

We will establish inter-professional community clinics for students, staff and the community. They will offer programs and support across therapeutic, organisational, personal, behavioural, social, legal, community development and preventative domains, developing innovative ways of working with people and supporting student placements. They will embody real-life examples of the UniSA teaching/practice/research nexus.

Aboriginal and Torres Strait Islander University of Choice

UniSA will take meaningful steps to strengthen its position as the University of Choice for Aboriginal and Torres Strait Islander people in South Australia and beyond.

We will create a complete and safe environment for Aboriginal and Torres Strait Islander students to grow and contribute to their communities and to Australian society more broadly.

Through true partnerships with Aboriginal and Torres Strait Islander communities and organisations, we will develop the pipeline from high school through to postgraduate engagement, identifying and supporting the best and brightest young Aboriginal and Torres Strait Islander people.

We will support these leaders of tomorrow by creating an environment where they can learn, grow and define the future in a place that acknowledges, respects and learns from Aboriginal and Torres Strait Islander wisdom, and celebrates the pursuit of knowledge in all its guises.

Action Set 6:

A GLOBALLY VISIBLE UNIVERSITY WITH GLOBAL REACH AND LEVERAGE

UniSA will have enduring and mutually beneficial relationships with its global alumni and international partners.

A Global Strategy for Philanthropy

We will develop a philanthropic fundraising plan that will significantly increase our philanthropic support base and deliver enough revenue and an endowment of sufficient size to support our aspirations. All of our major philanthropic projects will be tied to major initiatives of this plan. The plan will include corporate philanthropy strategies through industry-linked scholarships combined with internship components.

International Students

International student enrolments will make up 30 per cent of UniSA's total student body, distributed appropriately across undergraduate, postgraduate and higher degree by research programs both offshore and onshore. Our recruitment strategy will focus on a prudently diverse range of target countries, varied recruitment pathways and a compelling suite of degree programs.

Offshore Campus Collaborations

We will increase UniSA's offshore educational footprint across the Asia-Pacific through international campus collaborations with carefully chosen partners. We will increase offshore student enrolments strategically over the next five years and at the same time build the foundations for further expansion.

Innovative Programs

We will develop postgraduate programs which meet the needs of international professionals and industry. This will include professional development and upskilling in areas aligned to our key strengths, and the demands of society and the economy in identified countries.

China Collaborations

We will explore even more productive ways of linking our Chinese partners to our strategic initiatives, including our presence in the SA Health Precinct. Working in collaboration with our Chinese university partners, we will submit an application to the Chinese authorities to secure

South Australia's second Confucius Institute, focused on doing business in China. We will introduce elective and credit-bearing Mandarin language and China-capability content across our degree programs.

Globally Visible and Sustainable Research

We will develop a network of international, industry-connected, joint research centres with partner universities in strategic locations worldwide, building on the model of the China-Australia Centres we have already successfully established, and linked to global research grand challenges.

Globally Capable Students

We will engage with an international network of partner institutions to provide an innovative and varied suite of study abroad and industry placement opportunities for our students in the Asia-Pacific, South Asia, Europe, South America and the United States – underpinned by research partnerships and staff exchanges. We will embed credit-bearing 'global literacy' components in the curriculum of all our undergraduate degree programs, developing these in close consultation with our international and industry partners.

An Active Global Alumni Network

We will connect and reconnect with our global alumni to build a strong global network. In doing so, we will introduce new mechanisms, including an annual alumni awards scheme, recognising and celebrating the success of our graduates, and establish new alumni chapters in Australia and overseas.





Action Set 7:

KEY ENABLERS AND SUPPORTS

UniSA's governance and administration will be efficient and effective with a strong commitment to a culture of service excellence.

Cultural Change

Through staff development programs we will support and sustain an end-user aware, service excellence culture – anchored around trust and empowered responsibility. In building this culture we will be clearer about positional responsibility, decision-making and where autonomy sits in our structures. We will consider the consequences of our actions when determining those actions – in communication, in setting expectations, and in managing performance.

Empowered Responsibility

We will review the Vice Chancellor's authorisations and other administrative delegations to ensure that responsibility for an action is based as close to the point of delivery of that action as possible, empowering individual staff to make informed choices and decisions based on their professional expertise and knowledge.

Cutting Red Tape

We commit to cutting red tape – significantly reducing the number of committees and focusing on streamlining the 20 per cent of tasks that take up 80 per cent of our time.

Online Administration

We will move to wholly online administrative systems by 2018. We will ensure that every new online process is less cumbersome for staff or students than the paper-based process it replaces. Furthermore, no administrative intervention will be introduced without a productivity cost/benefit analysis.

Enhanced End-user Services

We will deliver services to students and staff in a way that is sympathetic and responsive to their needs. We will design a point-of-contact model and matrix management structure for the delivery of routine services that eliminates duplication of effort, that concentrates on the customer and that allows service areas to resource routine and complex inquiries more efficiently.



**We will be known as a student focused university
producing problem solving, globally employable graduates:
Australia's University of Enterprise.**



**University of
South Australia**

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CRICOS Provider Number: 00121B

August 2013



Appendix 8: Brand Standard

The University of Adelaide



The University of Adelaide
Brand Standards

adelaide.edu.au

seek LIGHT



Message from the Vice-Chancellor

Our brand

Our brand symbolises our reputation, our past, our present and our future. For this reason, we all have a responsibility to be vigilant in how we represent and manage our presence in marketing and communications.

The University Brand Standards

These Brand Standards have been designed for all University staff and our design partners to use in managing the representation of our brand. More practically, they define how the University's logo and graphics should be represented; how colour, typography, design architecture, imagery and graphics should combine to create a unique and distinctive University of Adelaide 'look'. Additionally, the Brand Standards detail important University and federal government policies relating to our branding and marketing communication responsibilities.

The Brand Standards are managed and maintained by Marketing and Communications, who also provide a growing suite of pre-designed templates and supporting marketing toolkits and guides to aid with all marketing and communications activity. By using these Brand Standards and the templates provided, we each play an important role in preserving the integrity and quality of the University of Adelaide reputation.

 Professor Warren Bebbington

Vice-Chancellor and President

The University of Adelaide Brand Standards	Edition number 03	Message from the Vice-Chancellor
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➤ 1.0 — What is a brand?

A brand is defined as a distinguishing symbol, mark, logo, name, word, sentence or a combination of these items that companies use to distinguish their product from others in the market.

The University of Adelaide brand is that, and so much more.

It is also the perception that we create in our communities' minds. Our brand is what we stand for. Some of the tools we use to frame this communication are the University's logo, positioning line, visual brand language and tone of voice. These, together with the experiences we create, form our brand identity.

To maximise the impact of our work and achieve the greatest recognition, it is important that the University presents itself as an institution with a single and consistent brand.

The following chapters in the Brand Standards will articulate the framework of the University of Adelaide brand. It will also step the reader through how the various aspects of the brand should be consistently presented to give a unique and distinct University of Adelaide 'look and feel'.

One University, one brand

For over 140 years the University of Adelaide has been recognised as a world class institution which is consistently ranked in the top 1% of universities worldwide. The brand is one of the University's most important assets. Therefore it is critical to the success of the University that we present and speak with a unified voice at all times. Doing so reinforces the integrity of the brand and enhances the reputation of the University.

The Brand policy is a response to the commitment to phase out unofficial sub-brands within the University. The University Brand Standards complement the Brand policy and have reintroduced rigor to our corporate identity. This framework allows the University to present itself as a single, confident and focused institution.

The Brand Standards do not support the creation of other brands within the University. Business units that have previously developed their own sub brands in conjunction with the university logo are expected to comply with the Brand policy and apply the principles of master brand. The framework for the University's corporate identity is outlined in the following chapters of this document.

Where there is a strong business case to develop or maintain a separate brand, units will have to submit to a formal approval process.

To find out more please see the Appendix and Brand policy.

One brand = master brand

All promotional initiatives conducted by The University of Adelaide should adopt the master brand as this is the approved framework for application across all the University's marketing activities.

The master brand utilises consistent fonts, format, colours and image application to reflect the University's key values, attributes and market positioning.

Compliance with the master brand is designed to align the University of Adelaide's marketing activities to gain a greater level of consistency and recognition for our brand.

For further information, please see the Advertising section.

➤ 1.1 — Brand elements: Coat of Arms



'Sub Cruce Lumen' meaning:
'The light (of learning) under
the (Southern) Cross'

The University's Coat of Arms was granted to the University by the College of Arms, London, in 1925. It is the official symbol of the University and the stamp which ratifies every degree parchment bestowed by the University.

The crest or shield displays an open book and five stars representing the Southern Cross. A scroll containing the University's Latin motto sits directly below the shield: Sub Cruce Lumen, meaning 'The light (of learning) under the (Southern) Cross'.

Placement

The Coat of Arms should always take a superior place to all other words, logos and graphic identifiers. Nothing of visual significance should be set above the Coat of Arms, with the exception of borders and descriptors often found on a parchment or official document.

Coat of Arms with title
Full colour



THE UNIVERSITY OF ADELAIDE

Coat of Arms
Full colour



Coat of Arms with title
Mono



THE UNIVERSITY OF ADELAIDE

Coat of Arms
Mono



The Coat of Arms has two versions:

Full Colour

The full colour Coat of Arms features the motto in black letters on a white scroll. A deep blue, gold and white colour palette with a small key-line of red is used on the crest.

Mono

The mono Coat of Arms features the motto in black letters on a white scroll, with black outline. A reverse version is also available.

Note: the Coat of Arms is not the University logo device. A contemporary, stylised interpretation of the Coat of Arms has been developed and is used as the official University logo. The following sections will provide further information on the use of the official University of Adelaide logo.

The Coat of Arms may be used in conjunction with the official Coat of Arms of another institution in a way that observes the normal practices of heraldic law, giving superior position only to the Coat of Arms of a superior institution (such as the monarch of a sovereign state).

The University of Adelaide Coat of Arms is reserved for use on strictly limited materials. Approved materials are:

- > degree parchments
- > graduation programs
- > university medals
- > architectural features on buildings, but not signage
- > special merchandise identified and approved by the Director, Marketing and Communications.

Permission for usage

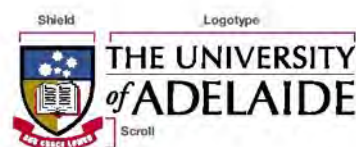
Distribution and use of the Coat of Arms is managed through Marketing and Communications. Requests for use can be made to the Director, Marketing and Communications.

➤ 1.2 — Brand elements: University logo

Vertical



Horizontal



The University of Adelaide logo is based on the Coat of Arms. It is made up of a shield, scroll and logotype and can be displayed either vertically or horizontally.

While both the vertical and horizontal versions of the logo are correct, the preferred execution is the vertical version because it commands a greater presence. Designers should keep this in mind but use their discretion when executing custom or non-templated materials.

Both logos are available in full colour, mono and a reversed format. No other variations are allowed.

Elements

The Shield - the shield features an open book and the Southern Cross.

The Scroll - the scroll contains the Latin words 'Sub Cruce Lumen' - meaning 'the light (of learning) under the (Southern) Cross'.

The logotype - the logotype uses the Optima Roman typeface for the words 'THE UNIVERSITY' and 'ADELAIDE' and Adobe Garamond Pro Italic for the word 'of'.

In limited cases, such as approved merchandise and signage, the logotype can be used on its own without the shield and scroll. Requests for this must be made to the Director, Marketing and Communications.

Clear space

To ensure the University logo is clearly reproduced and represented, clear space must surround the logo. This clear space is measured by half the width of the shield around the edge of the logo (see above).

> 1.2 — Brand elements: University logo (continued)

Correct logo executions

The University logo has a number of different colour options available depending on its intended use. An explanation of the correct use follows.

Standard full colour options



Standard full colour reverse option



Full colour reverse option (red background)



Full colour reverse option (black background)



Mono option



Mono reverse option



Standard full colour logo

For use on white or neutral-coloured background or images.

Standard full colour reverse logo

This is used when the background is either blue, gold or a suitable image/graphic. It is not suitable for use on a black background.

Full colour reverse option (red)

This is used when the logo is placed on a red background. The scroll has been adjusted to compensate for the background colour.

Full colour reverse option (black)

This is used when the logo is placed on a black background. The outline of the shield has been adjusted to compensate for the background.

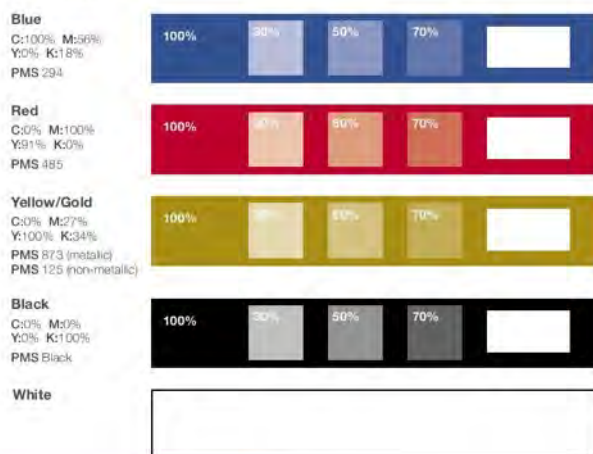
Mono colour

When full colour reproduction is not possible, a mono or single colour reproduction of the logo is allowed.

<p>The University of Adelaide Brand Standards</p>	<p> Edition number 03</p>	<p>The University of Adelaide brand 1.2 Brand elements: University logo</p>
---	--	---

> 1.4 — Brand elements: colour palette

Print palette



University primary colours

The University of Adelaide has defined a primary colour palette of five colours:

- > blue
- > red
- > yellow/gold
- > black
- > white

This palette is derived from the colours of the University logo which also reflects the official colours of South Australia: red, blue and gold.

Digital palette



1.5 — Brand elements: type palette

Design typefaces

The University of Adelaide brand uses a specific group of typefaces as part of its Brand Standards.

These typefaces form two groups:

- > design typefaces for use in InDesign templates for marketing materials
- > corporate typefaces used in electronic corporate templates (such as Microsoft Word templates)

Optima Medium

ADCDEFGHIJ
 KLMNOPQ
 RSTUVWXYZ

 abcdefghijklm
 nopqrstuvwxyz

 123456789

Used in titles and main page headings. Optima Medium is preferred over Roman, as it provides a slightly heavier appearance and lends visual balance to the page. Optima should be used minimally and care needs to be taken with creative execution to ensure type does not become unbalanced.

Optima Roman

ADCDEFGHIJ
 KLMNOPQ
 RSTUVWXYZ

 abcdefghijklm
 nopqrstuvwxyz

 123456789

Optima Roman may be also used in some circumstances where medium is not suitable or available.

Georgia Regular

ADCDEFGHIJ
 KLMNOPQ
 RSTUVWXYZ

 abcdefghijklm
 nopqrstuvwxyz

 123456789

Used in publications for introduction text, pull-out quotes, sub-heads and website headings.

Georgia Italic

ADCDEFGHIJ
 KLMNOPQ
 RSTUVWXYZ

 abcdefghijklm
 nopqrstuvwxyz

 123456789

Used as a highlight typeface where needed.

➤ 1.5 — Brand elements: type palette (continued)

Cover title

Font:	Optima Medium	Alignment:	ranged right
Size:	37pt	Colour:	c100 m56 y0 k18
Leading:	37pt	Space before:	0mm
Tracking:	-30	Space after:	0mm

Cover reverse

Font:	Optima Medium	Alignment:	ranged right
Size:	37pt	Colour:	white/paper
Leading:	37pt	Space before:	0mm
Tracking:	-30	Space after:	0mm

Subtitle

Font:	Georgia Regular	Alignment:	ranged right
Size:	17pt	Colour:	60% black
Leading:	22pt	Space before:	0mm
Tracking:	0	Space after:	3mm

Subtitle reverse

Font:	Georgia Regular	Alignment:	ranged right
Size:	17pt	Colour:	white/paper
Leading:	22pt	Space before:	0mm
Tracking:	0	Space after:	3mm

Heading 1

Font:	Optima Medium	Alignment:	ranged left
Size:	35pt	Colour:	c100 m56 y0 k18
Leading:	39pt	Space before:	0mm
Tracking:	-30	Space after:	0mm

Heading 2

Font:	Georgia Regular	Alignment:	ranged left
Size:	13pt	Colour:	c100 m56 y0 k18
Leading:	14pt	Space before:	4mm
Tracking:	0	Space after:	1.5mm

Heading 3

Font:	Georgia Regular	Alignment:	ranged left
Size:	10pt	Colour:	c100 m56 y0 k18
Leading:	11pt	Space before:	2mm
Tracking:	0	Space after:	1mm

Type palette — InDesign templates

The University InDesign templates have been created with pre-defined paragraph style sheets to enable all general marketing and communication materials to have a standard visual design.

These can be found under 'Type' menu — 'Paragraph Style' tab in the InDesign templates.

All designs should use the Style Sheets provided but minor changes can be made in order to re-balance columns or enable typographical widows and orphans to be fixed.

> 1.6 — Brand elements: Seek Light

seek LIGHT

Design

The University's brand positioning tagline Seek Light has been developed in consideration with the University's logo, drawing upon the same typographic style and using upper and lower case to differentiate between the words.

Note: the Seek Light tagline is a used as a positioning device, it is not a logo.

Templates

All pre-designed University marketing templates supplied in this guide (see chapter on Logos, artwork and templates) incorporate the Seek Light tagline in the approved and standard position where applicable, with the exception of functional templates.

Campaigns

Within centrally-developed brand, recruitment and community engagement campaigns, Seek Light is managed at the discretion of the Marketing and Communications team.

Market leaders

If you cannot find a suitable template in the suite of templates provided in this guide, or are unsure as to whether your project falls within the promotional, informational or functional category please contact Marketing and Communications. We can provide advice and may be able to assist with customised templates.

Designers, please note: At no point is the Seek Light graphic supplied as a lock-up with the University logo.

Where Seek Light should appear

One of the University's objectives is to ensure the light of new knowledge - as summarised in the statement Seek Light - becomes synonymous with the University of Adelaide. It's therefore important that we use every appropriate opportunity to communicate the message with our markets through the marketing and communication materials we produce. There are, however, instances where the use of Seek Light on materials is inappropriate.

To aid with these distinctions materials are classified into two categories.

Promotional and Informational – Seek Light to appear

Examples:

Campaigns: brand, recruitment, community engagement, fundraising – incorporating all potential media channels: TV, press, cinema, digital, environmental and all supporting collateral

Corporate marketing materials, eg: corporate brochure, corporate video

Promotional publications: Study at Adelaide, Adelaidean, Lumen and e-Science

Informational student recruitment materials

Ecoiversity marketing materials

HR recruitment packs

Strategic university documents

Tools within Marketing and Communications website

Campaign Monitor design components

Functional* – Seek Light NOT to appear

Examples:

Corporate stationary and Outlook email

Forms

Perimeter and directional signage

Building / gate / lift (etc) closures

Occupational Health and Safety messages

Smoke Free University

*University branded templates (minus Seek Light) – suitable for functional materials – are available in the Logos, artwork and templates chapter

➤ 1.2 — Imagery: approved brand style



These images are examples of the recommended photographic style (on-brand) used by the University. Image selection and the way images are cropped and placed is a vital element in achieving the desired visual impact.

It is important to ensure images feel natural, modern and convey emotion. Where possible, we recommend using real staff and students to ensure the images are authentic and University-focused.

The use of photo-collages/montages (combining multiple images into a single frame) on the cover of corporate publications, brochures, banners, flyers etc is not supported within the Brand Standards as it weakens the overall creative impact.

➤ 1.3 — Brand campaign advertising

Seek Light advertising examples



> 1.0 — Graphic elements

The University
of Adelaide logo

*Note: the University
logo and all corporate
templates in this section
can be downloaded from
[www.adelaide.edu.au/
brand/downloads](http://www.adelaide.edu.au/brand/downloads).*

*Publication templates
(InDesign format) are
available upon request
via the email address
[brandapprovals@
adelaide.edu.au](mailto:brandapprovals@adelaide.edu.au)*



Colour vertical
UoA_logo_col_vert



Colour horizontal
UoA_logo_col_horz



Colour vertical
black background
UoA_logo_blk_bg_vert



Colour horizontal
black background
UoA_logo_blk_bg_horz



Colour vertical
red background
UoA_logo_red_bg_vert



Colour horizontal
red background
UoA_logo_red_bg_horz



Colour reverse vertical
UoA_logo_col_rev_vert



Colour reverse horizontal
UoA_logo_col_rev_horz



Mono vertical
UoA_logo_mono_vert



Mono horizontal
UoA_logo_mono_horz



Reverse vertical
UoA_logo_rev_vert



Reverse horizontal
UoA_logo_rev_horz



Spot colour vertical
UoA_logo_spot_vert



Spot colour horizontal
UoA_logo_spot_horz

Flinders University **Style Guide**



Flinders
UNIVERSITY

DECEMBER 2011

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The information contained in this guide is accurate at time of publication December 2011). Flinders University reserves the right to revise any information contained herein as required. Please check the University's website.

The printing of this publication is representative of CMYK colour values. Please consult the PANTONE® Matching System (PMS) when specifying colour values for 4-colour process or spot colour production.

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Every time Flinders University comes in contact with someone from the wider community, we are presented with an opportunity to enhance our reputation.

The extent to which audiences across the educational, research, international, government, business and community spheres value and respond to the Flinders brand is dependent upon how clearly they understand and interpret our brand position and key messages.

Crucial to the success of our audiences' understanding of who we are and what we stand for is the development and maintenance of a strong and integrated brand identity.

This section outlines Flinders University brand's history, essence, tagline, narrative and architecture.

Flinders University enjoys a well-earned reputation for inspiring excellence in education, research and community engagement. It's a reputation we are proud of, and each and every time we interact with anyone from within the University and the wider community, we have an opportunity to uphold, strengthen and secure it.

For audiences to understand who we are and what we stand for, and to distinguish ourselves within the increasingly competitive global tertiary learning landscape, we need to present a consistently clear and cohesive brand identity that people can engage with.

The extent to which audiences understand and embrace our brand depends upon how consistently our visual identity and key messages are presented. It follows then that the strength and success of our brand relies on everyone's adherence to branding guidelines.

This guide will provide you with a comprehensive and functional understanding of the Flinders brand, including guidelines, standards and templates for all your communications. The guide provides general information only. Specific detail can be obtained from the Marketing and Communications Office.

If you are uncertain about how to apply any aspect of the brand identity, please contact the Flinders University Marketing and Communications Office.

Standards

- 1 Any part of the brand identity must always appear in the configurations as specified in these guidelines. Any variation must be approved by the Flinders University Marketing and Communications Office.

- 2 Authorisation for the use of any part of the brand identity is at the sole discretion of Flinders University.
- 3 Logos can only be reproduced from master reproduction materials supplied by Flinders University. This may be reflective or electronic artwork.
- 4 The logos and other materials must be reproduced using approved methods (ie. offset printing, digital printing, screen printing, vinyl cut graphics). Any variation must be approved by the Flinders University Marketing and Communications Office.
- 5 The Flinders University brand identity remains the property of Flinders University.
- 6 Flinders University reserves the right to reject incorrect or inappropriate use of the Flinders University brand identity.
- 7 Unauthorised use of any part of the Flinders University brand identity is a breach of copyright.
- 8 Flinders Press distributes all official University stationery and the logo.
- 9 This style guide is focused on Flinders University branding and is not intended as a comprehensive style manual. For grammatical and other written style matters, particularly aimed for corporate documents, please consult the *Australian Government Style Manual: For Authors, Editors and Printers* (6th ed) which is available in multiple copies in the Flinders University Central Library.
- 10 Academic publications follow specific guidelines.
- 11 Web style guidelines supplement this guide which focuses on print material. For information on web style guidelines visit: www.flinders.edu.au/webstyle
- 12 When in doubt, always check!

Established in 1966 and taking its name from British navigator, Matthew Flinders, Flinders University grew under the dedicated leadership of Founding Vice-Chancellor, Professor Peter Karmel.

Inspired by Matthew Flinders' pioneering spirit, and with a vision to "experiment and experiment bravely", Karmel set about creating an institution that would challenge traditional academic structures and broaden educational opportunities. Thus began Flinders University's proud history of innovation, exploration and excellence in teaching and research.

It is this bold legacy that sits at the heart of our brand identity. From the core elements of our corporate logo to the significant achievements of our staff and graduates, we seek to shine a light on education, research and community engagement, and to inspire the highest achievements in these fields.

Our brand identity unites the diverse parts of our organisation, providing a common understanding of who we are and our collective aspirations, both within the University and beyond.

Three key components work together to form the Flinders Brand Identity:

The brand essence
The brand tagline
The brand narrative

Your understanding of these components, as well as your correct and consistent application of them, will ensure that your communications preserve and bring life to our brand.

	<p>Flinders University possesses a set of unique attributes consistent with our brand essence and tagline. These attributes point to the competitive strengths of our organisation and provide us with a comprehensive understanding of our brand identity. They tell us who we are and how we want to be perceived by the communities in which we are involved.</p> <p>We are bold in the way we set out to achieve in all fields, without being aloof.</p> <p>We aim to be inspiring in terms of building on a history of innovation in teaching and research, and our graduates are led towards achievements that inspire the future. We are not complacent in our approach to scholarship and professional practice.</p> <p>Our aspirations and achievements in illuminating excellence across all aspects of the University are represented in our primary corporate colour, gold.</p>	<p>We are a research achiever, fostering an environment of intellectual rigour, and excellence in scholarly outcomes.</p> <p>We stress the importance of creating caring and supportive communities within Flinders and involving the wider community. We value our people, and act in ways that enhance educational opportunities. We are not indifferent to individuals, and do not possess the attitude of a huge or elitist institution.</p> <p>Finally, we stand by our reputation as an authentic university, establishing our identity in the context of rigorous intellectual enquiry, a student-centred approach to education, and engagement with research communities.</p>
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The brand narrative can be summarised in the following table:

Flinders is:	Flinders is not:
Bold	Aloof
Inspiring	Complacent
Gold	Beige
A research achiever	Weak in research
Caring and supportive	Indifferent, huge and elitist
Academically excellent	Elitist
An authentic University	Vocational only



The Flinders University logo is the cornerstone of our brand identity. This section demonstrates the correct configurations and usage of the Flinders University logo.

The University Council adopted an insignia for the University on 16 December 1966. The insignia consists of a shield bearing a radiant sun at the base surmounted by an open book on a blue background with an extract from page 176 of Volume 1 of Matthew Flinders' *A Voyage to Terra Australis* printed on the open pages.

This extract is as follows: *"The situation of Mount Lofty was found from hence and from some other cross bearings, to be 34° 59' south and 138° 42' east. No land was visible so far to the north as where the trees appeared above the horizon, which showed the coast to be very low, and our soundings were fast decreasing. From noon to six o'clock we ran thirty miles to the northward, skirting a sandy shore at the distance of five, and thence to eight miles; the depth was then 5 fathoms, and we dropped the anchor upon a bottom of sand, mixed with pieces of dead coral."*

Above the shield sits a reproduction of Flinders' ship *Investigator* fully rigged, on a wreath of the University's colours of dark blue, pale blue and white (please see University Statute 1.2(3) for a full description of the University crest).

The crest was originally designed by the late Kevyn Whisson (1924-2006) who was involved in the planning of Flinders from its earliest days, and who became a senior architect with the University.

We recognise that Flinders was established on the lands of the Kaurna nation with the main Flinders campus located near Warriparinga. Warriparinga is a significant site in the complex and multi-layered Dreaming of ancestral being Tjilbruke. For the Kaurna nation, Tjilbruke was a keeper of the fire and a peace maker/law maker. Tjilbruke continues to be part of the living culture and traditions of the Kaurna people. His spirit lives in the land and waters, in the Kaurna people and in the glossy ibis (known as Tjilbruke for the Kaurna). Through Tjilbruke the Kaurna continue their creative relationship with their country, its spirituality and its stories.

For more information about Warriparinga see: www.marion.sa.gov.au

Flinders acknowledges the traditional owners of the various teaching locations the University now operates on and recognises the continued relationship and responsibility to these lands and waters by traditional owners past and present. The following is an indicative (but not exhaustive) list of traditional owners on whose country Flinders University has campuses (listed alphabetically): Arrernte, Boandik, Bungarla, Gunditjmara, Jawoyn, Kaurna, Larrakia, Nauo, Ngarrindjeri, Peramangk, Ramindjeri, Wurundjeri, Yolgnu.



Figure 1: The crest

The Flinders University logo is the cornerstone of its brand identity. The logo consists of the crest and the words Flinders University. At no time can the crest be used alone.

Example demonstrates the vertical configuration of the logo. This configuration is the preferred configuration. The logo must always appear in this form and cannot be altered or applied in any way or by means other than specified in these guidelines.

The logo has been specifically drawn and as a result can only be reproduced from electronic or reflective artwork as provided in these guidelines. No attempt should be made to recreate the logo from websites, PDFs or other sources, as this will result in distortion, blurriness and discolouration.



Flinders
UNIVERSITY

Figure 1: The logo, vertical configuration

In some instances, where space does not allow for reproduction of the preferred vertical logo at an acceptable size, an alternative, horizontal configuration has been developed. Figure 1 demonstrates this configuration.

The horizontal logo must always appear in this form and cannot be altered or applied in any way or by means other than specified in these guidelines.

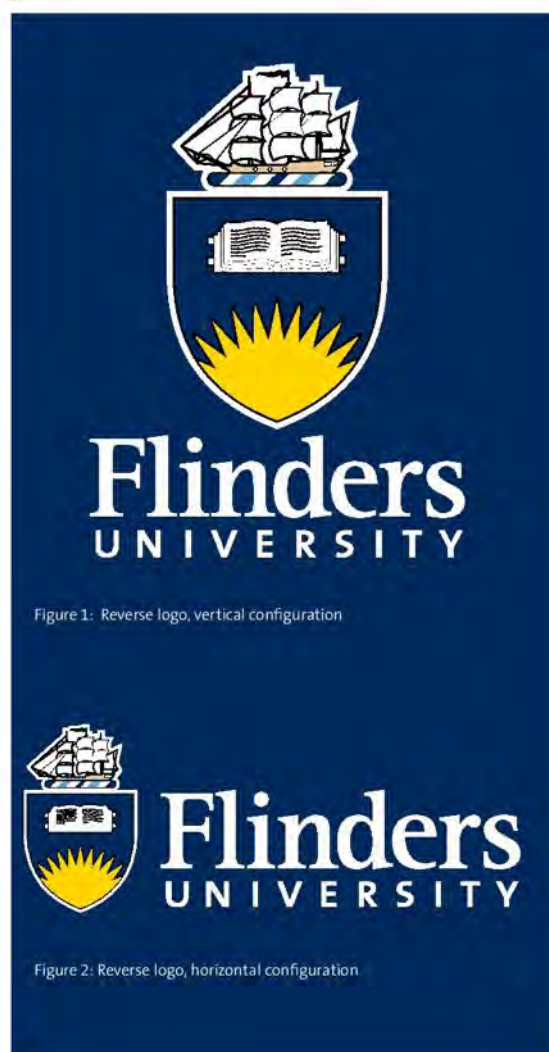
The logo has been specifically drawn and as a result can only be reproduced from electronic or reflective artwork as provided in these guidelines. No attempt should be made to recreate the logo.

NB. The vertical logo is always the preferred configuration and should be used wherever possible.



Figure 1: The logo, horizontal configuration

Examples demonstrate the correct reverse version of the Flinders University logo configurations. No other colours are permitted, unless approved by the Marketing and Communications Office. There will from time to time, be a need for a change of background colours and font colours, depending on corporate needs.



Examples demonstrate the correct mono reproduction of the Flinders University logo configurations. When reproduced in single colour, the logos are only to be reproduced in Black or Dark Blue PANTONE® Matching System (PMS 282).

As required, a reverse mono logo may be approved by the Marketing and Communications Office.



Figure 1: Vertical configuration
Mono version—Black



Figure 2: Vertical configuration
Mono version—PMS 282



Figure 3: Horizontal configuration
Mono version—Black



Figure 4: Horizontal configuration
Mono version—PMS 282

When used in conjunction with other marks and graphics, enough space needs to be left around the logo to ensure correct prominence, readability and not to crowd the logo.

Examples demonstrate clearspaces for each configuration. No other graphics can encroach on the clearspace surrounding the Flinders University logo, including the minimum reproducible size of both logo configurations.

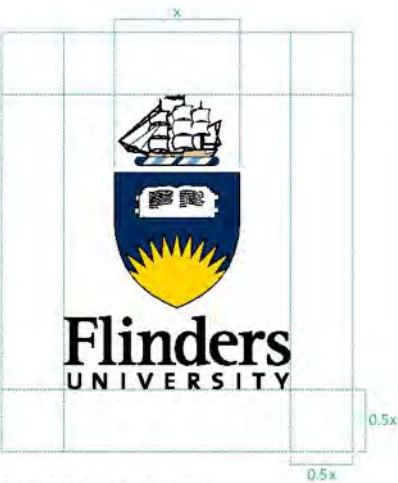


Figure 1: Vertical configuration—clearspace



Figure 2: Horizontal configuration—clearspace



Figure 3: Vertical configuration—minimum size



Figure 4: Horizontal configuration—minimum size

There will be occasions where the Flinders University logo will have to appear with co-brands, demonstrating endorsement or partnership.

To aid in consistency, such relationships are to abide by a set of construction guidelines. Figure 1 shows how this relationship is to be constructed. Figure 2 demonstrates examples of co-brand application.

When the height of the co-brand logo does not fill the vertical space allowed, it must align with the baseline of the Flinders University logo. This allows both logos to occupy an equal space.

See 1.6 for guidelines of co-branding. Centres and Institutes of Flinders University are part of the master brand and do not have a separate co-brand or logo.

Contact the Marketing and Communications Office for any additional advice on co-brand application.

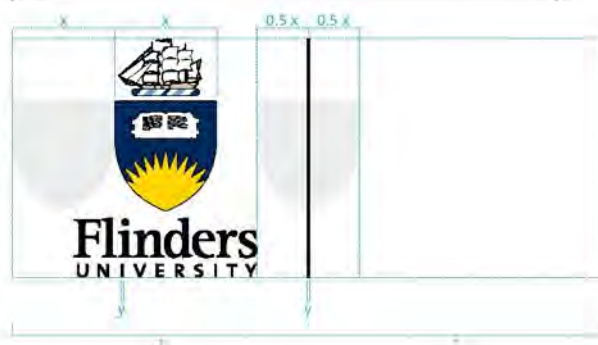


Figure 1: Co-brand—construction



Figure 2: Co-brand—examples

Flinders University logo will need to appear with the names of faculties, schools, centres and institutes.

To aid in consistency, such relationships are to abide by a set of construction guidelines. Figure 1 shows how this relationship is to be constructed. Figure 2 demonstrates examples of brand relationships.

The construction diagram is based on a 25mm high logo. Artwork should be created at this size, and scaled accordingly depending on the application.

At this size, *Flinders University* is set in TheSans 15pt on 14pt leading. The Faculty, School or brand relationship name is set in TheSans SemiLight 15pt on 14pt leading. The faculty, school or brand relationship name should not exceed the width of *Flinders University* when set in this manner. A maximum of four lines for all information is allowed.

It is recommended that wherever possible/practicable we should always use '&' not the word 'and'.

The general font (TheSans) will also be applied to:

- business cards
- letterheads
- websites
- merchandise and publications

Contact the Marketing and Communications Office for any additional advice on brand relationship application.



Figure 1: construction



Figure 2: examples of brand relationships

Incorrect application of the logo will impact on a consistent brand identity and message for the University.

The logo should be re-sized in proportionate scale. No attempt should be made to stretch, squeeze, redraw or distort the logo in any way.

The logo can only be reproduced in the colours specified in this guide.

The logo can be used over images, however, it must be used in a way so that the logo sits on a clear part of the image, not over heavily detailed or complex areas of the image.



Figure 1: Do not scale logo vertically.



Figure 2: Do not scale logo horizontally.



Figure 3: Do not reproduce the logo in colours other than specified.



Figure 4: Do not reproduce the logo over heavily detailed or complex backgrounds.



Figure 5: An example of correct application of the logo over heavily detailed or complex backgrounds.

A separate symbol of the sun has been developed to promote and communicate the values of Flinders University. The sun symbolises the illumination education brings and the optimism of a new day dawning.

The sun symbol is to be used for promotional and merchandising purposes in conjunction with the Flinders University logo.

It must never be used as a vessel for typographic messages and a minimum of one quarter of the sun symbol must be visible in any execution.

However, there will be times when for promotional and marketing campaign purposes, the Marketing and Communications Office will determine occasional use of typographical messages.

Additional applications of the sun symbol are demonstrated throughout this guide.



Figure 1: The sun symbol

Examples demonstrate horizontal and vertical configurations of the logo incorporating the 'inspiring achievement' tagline.

A stacked version of 'inspiring achievement' is permissible in some circumstances, e.g. letterhead, business cards (see stationery and forms, Section 5.0).

It is preferable to include 'inspiring achievement' when using the logo. It may be optimal however, to include 'inspiring achievement' away from the logo where appropriate.

'Inspiring' is the gerund and other forms, or tenses, or the verb are not to be used with the tagline.



Figure 1: Logo with tagline--vertical



Figure 2: Logo with tagline--horizontal

Colour plays an incredibly important role in brand recognition. This section demonstrates the colour palette of Flinders University and how it relates to the brand, business and personality.

Eight colours have been chosen to form the Flinders University extended colour palette. The colours either come from the Flinders crest (as described in the *University Statute 1.2(1)*) or are derived from Flinders campuses and presences, their landscape, built form and environs. They form a colour palette that reflects Flinders University. Applications of the colour palette are demonstrated throughout this guide.

Gloss and matt

There is no such thing as gloss or matt inks. It is the printing surface that dictates the end result. Smooth shiny surfaces produce a gloss result. Soft, absorbent surfaces produce a matt result. The colour will vary from vibrant to dull and must be considered before reproduction.

Spot colour application

When specifying colours for spot colour reproduction, such as offset printing, PANTONE® Matching System (PMS) values are to be specified.

Process colour application

When specifying colours for process reproduction, such as press advertising, CMYK values are to be specified.

Electronic application

When specifying colours for electronic reproduction, such as web or multimedia applications, RGB or HEX values are to be specified.

Paint finishes

Gloss, satin and matt paints are available and should be specified to match the PANTONE® Matching System (PMS) specification.

Other materials

When specifying textiles, vinyls, laminates or other manufactured sheeting, colour should be specified to match the PANTONE® Matching System (PMS) specification as close as possible.

The printing of this publication is representative of CMYK colour values. Please consult the PANTONE® Matching System (PMS) when specifying colour values for 4-colour process or spot colour production.

Gold

Spot: PMS 116
CMYK: C0, M14, Y95, K0
RGB: R255, G211, B0
HEX: #FFD300

Sun
Light
Illumination
Optimism

Green

Spot: PMS 624
CMYK: C44, M0, Y35, K20
RGB: R134, G178, B156
HEX: #86B29C

Eucalyptus
Foliage
Natural landscape

Red

Spot: PMS 1665
CMYK: C0, M68, Y100, K0
RGB: R235, G110, B8
HEX: #E86E08

Red sands
Outback

Light Blue

Spot: PMS 542
CMYK: C62, M22, Y0, K3
RGB: R98, G164, B211
HEX: #62A4D3

Gulfwaters
Blue Lake

Grey

Spot: PMS 430
CMYK: C5, M0, Y0, K45
RGB: R160, G165, B169
HEX: #A0A5A9

Concrete
Urban landscape

Black

Spot: PMS Process Black
CMYK: C0, M0, Y0, K100
RGB: R0, G0, B0
HEX: #000000

Dark Blue

Spot: PMS 282
CMYK: C100, M82, Y10, K64
RGB: R0, G47, B96
HEX: #002F60

Coffee

Spot: PMS 466
CMYK: C5, M17, Y42, K14
RGB: R229, G201, B155
HEX: #E0C791

In addition to the Flinders University colour palette, a burnished gold background is applied to a range of communications as demonstrated throughout this guide. If a component of the sun symbol is applied to this background it should be done in a way to ensure that the sun is clearly prominent.

The sun should never depict typography unless for specific campaign use authorised by the Marketing and Communications Office.



Figure 1: Burnished gold background with sun



Flinders University Loop Bus – an example of branding application



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University of South Australia
BRAND GUIDELINES | 2019 VERSION 03: APRIL

1.0 Introduction

1.01 THE UNIVERSITY

The University of South Australia (UniSA) operates in a competitive environment where reputation, name and image are valuable assets. Consistent and appropriate branding and communications activity supports a strong corporate image and public recognition of the University's accolades and achievements.

The University can be recognised by distinctive elements, or brand assets, including its logo, corporate colour and typeface. This guide provides advice for the effective reproduction and use of the University's brand assets.

1.02 GOVERNANCE

Consistency is vital in maintaining the integrity of the University's brand. This guide has been developed by the Communications and Marketing Unit (CMU), and the Publications and Visual Communications team are responsible for its delivery and providing additional advice to University staff.

Key Contacts

Chief Marketing and Communications Officer

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(p) (08) 8302 0977

Manager Publications and Visual Communications

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2.0 Logo

2.01 DISTINCTION

The University's logo and UniSA Blue are distinguishable brand elements. The UniSA logo instantly and clearly identifies a marketing communication as belonging to the University.

The logo is a Registered Trademark and it is important that it is reproduced correctly.

The symbol should only ever be reproduced as part of the logo, in combination with the name of the University, **never on its own**. The name of the University should always remain proportional to the symbol.



2.0 Logo

2.02 SYMBOL

The UniSA logo should be used to identify and unify all University publications, services and activities. The symbol is based on the letterform 'U', the 'uplifting' forms express aspiration to higher achievement, while the solid yet distinctive design ensures memorability. The internal structure can be interpreted as three-dimensional, further increasing visual interest.

2.03 COLOUR

The logo uses UniSA Blue, which is the official corporate colour of the University.



Pantone: 7686C

CMYK: C100/M72/Y0/K6

RGB: R0/G82/B160

HEX: 0052a0

For more information about UniSA Blue and guidelines for its use see Section 3 – Colour.



**University of
South Australia**

Vertical

The vertical version of the logo is the default



**University of
South Australia**

Horizontal

The horizontal version offers greater flexibility where space height is at a premium, or for use alongside other horizontal logos.

2.0 Logo

2.03 COLOUR VARIATIONS

The logo can be used in three colour variations. The colours are UniSA Blue, white (reversed) and black (mono).

Note: When producing the logo in UniSA Blue or mono variations, the U elements in the centre of the symbol must remain white and not be transparent.



UniSA Blue
for use on white
backgrounds.



Reversed
for use on dark
backgrounds (white logo).



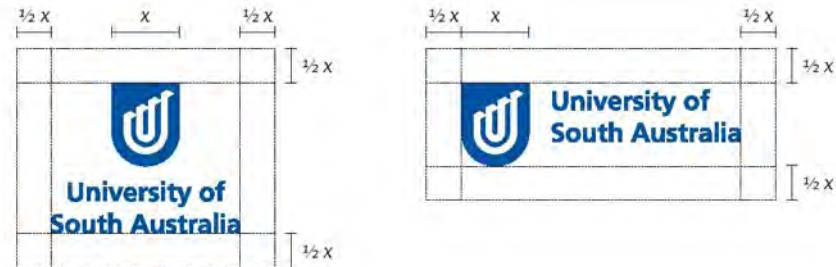
Mono
for one colour (black)
reproduction.

2.0 Logo

2.04 PROTECTED AREA

A minimum protected area must be maintained to ensure clarity of the logo.

The protected area is half the width of the symbol, distributed as clear space around the logo's edge. This applies to all logo variations.



2.05 MINIMUM SIZE

The logo must be a minimum of 6mm as measured across the width of the symbol for all logo variations.

Note: The logo may need to be smaller for some applications such as embroidery on clothing or digital designs for small screens/devices. In these situations, please seek advice from the Manager Publications and Visual Communications. Remember, that the name of the University should be legible and the edges of the symbol should remain sharp.



Example: Use of logo at minimum size



2.0 Logo

2.06 INCORRECT USE

To maintain branding consistency and visual quality of the logo, care must be taken to avoid incorrect use.



Do not use any other colour than UniSA Blue, white or black.



Do not use more than one colour on the logo.



Do not resize out of proportion.



Do not use the symbol separate to the text or as a pattern.



Do not use the logo on an angle.



Do not place on a patterned or heavily textured background.



Do not outline the logo.



Do not add any effects to or animate the logo.



Do not distort the logo.

2.0 Logo

2.07 CO-BRAND LOGOS

A co-brand is the combination of the UniSA logo with one or more distinct logos, normally separated by a vertical line. A co-brand should not be confused with name plates (see below). The order of the logos in a co-brand is reliant upon the relationship of the University and the other organisation/s.

To ensure consistent branding and prominence of the University brand, **University entities** may use an approved co-brand logo on selected communications.

Development of any future co-brands, secondary logos or badging/graphic devices must only occur with the approval of the Chief Marketing and Communications Officer as per the current Marketing Code of Practice.

2.08 NAME PLATES

The University has a standardised naming convention for its departments and functions called a 'name plate'. The correct format is the University logo separated by a vertical line from the name of the department or function, written in Frutiger. This should not be confused with a co-brand logo (see above).

No special approval is required to generate a name plate, however when there is a requirement to change or create a new name plate, guidance should be sought from the Manager Publications and Visual Communications.

Example: Co-brand logos



Example: Co-brand logos – University entities



Example: Name plates



2.0 Logo

2.09 GRAPHIC DEVICES

To communicate a unique identity to some University brands and functions, a 'graphic device' may be permissible, with CMK approval.

A graphic device is a visual element that helps to identify an externally facing entity of the University, such as the Future Industries Institute (FII), and should be used in collaboration with the University's marketing collateral and branding.

It is important to remember:

- if the graphic device is used in its entirety (i.e. it is not cropped), it must always appear with the approved University branding; and
- be at least 2.5 times larger than a UniSA co-brand logo or nameplate.

This is to ensure the device is seen as a supporting design element, not as a logo.

Example: Future Industries Institute (FII) graphic device



DON'T place the entire device next to the UniSA co-brand, or any other brand, in a way that could be interpreted as a logomark.



The height of the whole device **MUST** be at least **2.5x** the height of the University of South Australia Logo.



DO reproduce the device at **2.5x** height of University logo and with its edges cropped.



2.0 Logo

2.10 PARTNERS AND SPONSORS

The UniSA logo should be proportionate to other logos when used on partners' or sponsors' printed materials or websites. This applies in all instances, except in those where sponsors are tiered (i.e. gold, silver, bronze etc.). In these cases, the logo should be proportionate to those within its class.

Note: Some organisations may require additional approvals for use of their logo on printed materials and digital assets.

Example: University logo is proportionate to other logos



3.0 Colour

3.01 PRIMARY (CORPORATE) COLOUR

The University's corporate colour is UniSA Blue. In addition to its use as the logo colour, UniSA Blue should always be the dominant colour on brochure covers, posters, banners, colour advertisements and any other promotional activity.

Care must be taken to use the correct colour space for the application – always use the colour breakdowns specified here. When colours are translated from one space to another, or are reproduced by different applications, the final result can vary. Where possible, ask for a proof or sample to ensure a good match with existing materials.

3.02 SECONDARY COLOURS

Secondary colours are used on the shapes that appear in brand architecture (see Section 4 – Graphic elements).

These colours are used over the primary colour only, or white, as per examples.

3.03 ALTERNATIVE COLOURS

Alternative colours can be used to enhance and reflect both images and the UniSA graphic elements.

Colours can be sourced from, and influenced by imagery, and should complement and accent the primary corporate UniSA Blue colour.

Primary (corporate) colour



Pantone: 7686C
CMYK: 100/72/0/6
RGB: 0/82/160
HEX: 0052a0

Secondary colours

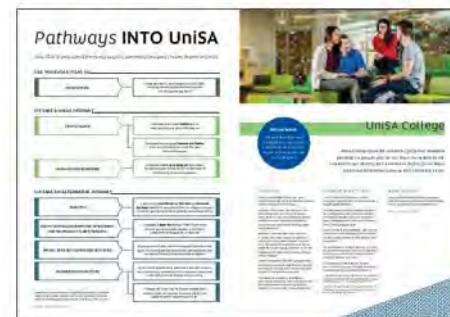


CMYK: 100/85/0/9
CMYK: 100/80/0/6
CMYK: 90/59/0/4



CMYK: 17/12/0/0
CMYK: 10/6/0/1
CMYK: 6/3/0/0

Example: Use of alternative colours



4.0 Graphic elements

4.01 BRAND ARCHITECTURE

The University's 'Brand Architecture' provides a foundation for our graphic design and visual style. The graphic elements within 'Brand Architecture' are replications of the University's striking, modern buildings – including the M2 Building at Mawson Lakes campus (element 1) and the Hawke Building at City West campus (element 2).

Sections of the graphic elements can be used across both print and digital materials as a background to add depth to the design.

Minimal angular treatments can also be applied to reflect the shapes. Not every design needs to incorporate the full angular treatments, using clean and simple angles just as a feature where appropriate is advisable and preferred.

Graphic element 1



Graphic element 2



Example: Graphic elements on flyer



5.0 Typeface

5.01 UniSA ALTIS

The University's corporate typeface is a customised version of Altis. It should be used on all corporate advertising, publications and promotional materials.

For a licensed copy of the UniSA Altis typeface please contact the Manager Publications and Visual Communications.

5.02 PREFERRED UniSA ALTIS WEIGHTS

The preferred UniSA Altis weights are as follows:

UniSA Altis Light

UniSA Altis Light Italic

UniSA Altis Book

UniSA Altis Book Italic

UniSA Altis Medium

UniSA Altis Bold

UniSA Altis Extra Bold

UniSA Altis Heavy

UniSA Altis Hairline, UniSA Altis Thin and UniSA Altis Black are not recommended.

UniSA Altis Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/

UniSA Altis Light Italic

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/*

UniSA Altis Book

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/

UniSA Altis Book Italic

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/*

UniSA Altis Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/

UniSA Altis Bold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/**

UniSA Altis Extra Bold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/**

UniSA Altis Heavy

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*()[];:'"<>.,?/**

6.0 Photography

6.01 STYLE

The photography used in UniSA's marketing materials should be engaging, authentic and visually appealing. Images of people should be actual UniSA students, staff and alumni where possible. Stock photography should be avoided unless it relates to a specialised area or the imagery required is not available on UniSA's Asset Bank.

For additional advice on photography style and briefings please contact the Manager Publications and Visual Communications.

6.02 ASSET BANK

Asset Bank is the central repository for the University's images and photography. UniSA staff can access a wide range of images including students, campus facilities, research and more.

assetbank.unisa.edu.au



7.0 Message Architecture

7.01 WRITING STYLE

All communication materials should reflect the University's youthful confidence and enterprising spirit. Content should be relevant and engaging. Our position as a 'challenger brand' should be clear – an innovative university grounded in the community, industry-connected and helping to solve the challenges of tomorrow through career-ready graduates and research excellence.

We ARE: adventurous, innovative, global, distinctive, creative, transformational, engaged, engaging, enterprising, resourceful, pioneering, ground-breaking, trail-blazing, professional, international, adaptable, connected, inquiring and accessible.

We are NOT: traditional, local, vocational, prestigious, pretentious, generic, stagnant or conventional.

UnISA is a 'disruptor' – a hub of innovation and new thinking. Our tone of voice should reflect a unique blend of insight and originality, and be conversational and vibrant. Our communications should be:

- Authentic
- Dynamic
- Visionary
- Fresh
- Relatable
- Relevant

7.02 TEXT STYLE

The University has agreed guidelines for text including style, punctuation, shortened forms, capitalisations etc.

Example: UnISA brand applied to student recruitment material



Example: UnISA brand applied to corporate material



8.0 Legal and policy

All marketing and branding activity at the University is subject to legal and policy needs. These include the provisions set out in the Code of Practice, as well as trademark and disclaimer requirements.

8.01 MARKETING CODE OF PRACTICE

As a major public institution the University is subject to legislative requirements regarding the proper conduct of its operations. Management of the marketing of its services and intent to the broader community is a significant organisational requirement.

8.02 REGISTERED TRADEMARKS

The University's logo and 'Australia's University of Enterprise' tagline are Registered Trademarks and their use is subject to approval.

8.03 CRICOS CODE

UnISA's CRICOS (Commonwealth Register of Institutions and Courses for Overseas Students) Provider Code authorises the University to provide education and training services to international students.

The following mandatory statement must appear on all communications intended for international students:
CRICOS provider number 001218

8.04 ACKNOWLEDGEMENT OF COUNTRY

The University has an on-going commitment to Aboriginal engagement and reconciliation. The Acknowledgement of Country is placed on appropriate communications and platforms as a visual representation of the University's position.

Example: Back cover of publication



Typesetting for registered trademark

Australia's University of Enterprise ← Altis UniSA Bold Italic

Typesetting for Acknowledgement of Country



Acknowledgement of Country

UnISA respects the Kaurua, Boandik and Bambarla peoples' spiritual relationship with their country. We also acknowledge the diversity of Aboriginal peoples, past and present.

Find out more about the University's commitment to reconciliation at unisa.edu.au/RAP

← Altis UniSA Bold Italic

← Altis UniSA Book Italic

← Altis UniSA Medium Italic

9.0 UniSA Name Plate and Co-Branding Framework

9.01 UniSA NAME PLATE FRAMEWORK

GENERAL GUIDELINES:

- Name plates are only used for UniSA entities and services, e.g. applying to all students or a wide group;
- The UniSA logo should always lead the name plate and be separated by a vertical line;
- A name plate should be created and used in accordance with University marketing policies and principles, as well as with brand style guidelines;
- Changes to an existing name plate or creation of a new name plate must be approved by the Chief Marketing and Communications Officer.

UniSA entities

e.g. those providing core business (teaching, learning, research)

Including but not limited to divisions, schools, research centres, groups and units

Examples:



UniSA services

e.g. with a formal name and linked to core functions such as teaching or student services

Including but not limited to Campus Central, Alumni chapters, community health clinics

Examples:



UniSA strategic initiatives

e.g. special entities not involved in academic programs or research, but those that are externally focused and aid access or engagement with the University

Including but not limited to The Hawke Centre, Samstag Museum, MOD.

Examples:



Please note that any new strategic initiative requires approval from the Vice Chancellor before a name plate can be created.

If you are not sure or have any questions relating to the use of name plates and co-brands, please contact the Manager Publications and Visual Communications.

9.0 UniSA Name Plate and Co-Branding Framework

9.02 UniSA CO-BRANDING FRAMEWORK

GENERAL GUIDELINES:

- Co-brand logos occur where UniSA has a share of the profile or is a prominent partner;
- The logo order / placement depends on the nature of the relationship, but should still be separated by a vertical line;
- Co-branded logos must always be approved for use, both initially and in any materials.

University-to-University partnerships

e.g. with other University or tertiary education provider

Examples include joint program delivery, institution-based MOUs

Example:



SPECIFIC BRANDING/USAGE GUIDELINES:

- Equal presentation of University/ institution logos is required, e.g. side by side
- Design may reflect partner's style or branding, or may be custom built to independently reflect each institution
- Joint approval of materials is required.

University and private partner relationships

e.g. where UniSA has a share of the profile but may also be one of many being represented

Examples include international agents, other contractual relationships

Example:



SPECIFIC BRANDING/USAGE GUIDELINES:

- UniSA logo is required
- Use of wording, "authorised representative of" is required
- UniSA design style can be used if relevant
- The partner may have their own brand identity to incorporate
- Joint approval of materials is required.

Licence arrangement of a UniSA product or service

e.g. the intellectual property (IP) is owned by UniSA and licenced

Examples include a profit or royalty arrangement, a provider trading under the UniSA name e.g. CELUSA

Example:



SPECIFIC BRANDING/USAGE GUIDELINES:

- UniSA logo is required
- UniSA design style on all materials is required
- Joint approval of materials is required.

9.0 UniSA Name Plate and Co-Branding Framework

Commercial or joint venture

e.g. with a private provider or non-University level body where the UniSA name contributes to the branding

Examples include a profit or royalty arrangement, MOUs with shared intellectual property or a legal agreement, e.g. SAIBT, APMI

Example:



SPECIFIC BRANDING/USAGE GUIDELINES:

- Use of wording, "in association with" is required
- UniSA Logo is required
- Design should reflect the private provider's style and branding
- Joint approval of materials is required.

Collaborative venture and sponsorship

e.g. a short-term, project-specific agreement where UniSA's support must be acknowledged

Examples include MOUs, naming rights sponsorships, and other sponsor arrangements for one-off or recurring events/services

Example:



SPECIFIC BRANDING/USAGE GUIDELINES:

- Use of wording, "sponsored/ supported by" is required
- UniSA Logo is required
- Joint approval of materials is required
- Other benefits resulting from the venture may be negotiated.

If you are not sure or have any questions relating to the use of name plates and co-brands, please contact the Manager Publications and Visual Communications.